

SDP art plan gets a mixed reception

SDP proposals to force 1 per cent of a building's cost to be spent on art have been welcomed by architects but dismissed as unnecessary by developers.

In their new arts policy, the Social Democrats state that developments costing more than £100,000 should only be given planning permission if 1 per cent of the cost is spent on art in the building.

The ruling would apply to public buildings, offices and possibly industrial premises.

Jake Brown, of the Art in Architecture Group, supported the idea as a move towards a healthier climate.

But he suggested more flexibility could be introduced by creating a trust or fund for the 1 per cent.

The money could then be used only where it was needed, but he admitted problems could occur where an organisation thought it was paying for another's artwork.

Dennis Marler of developer Capital & Counties, which sponsors the Art at Work Awards, said he opposed the policy although he fully supported the intention.

He disagreed with the element of compulsion, feeling that a rigid system would lead to poor standards.

'Frightful tiles' row

AN architect has been ordered to reroof his house for the second time by West Oxfordshire council — because its tiles are the wrong colour.

When Alex Corfield built his house last year in Churchill near Chipping Norton, he roofed it with clay tiles instead of the grey slates he had planning permission for, because he felt they were more in character.

But one councillor described them as a "frightful" salmon pink and Corfield was ordered to remove them.

He appealed to the DoE and a public inquiry was scheduled for November this year.

In the nine months since his application, however, the tiles have weathered to a dark red/brown, so he reapplied for planning permission.

But the council still turned him down.

RIBA in call for quality at new BBC headquarters

THE RIBA has urged the BBC to introduce "an architect of quality" after the corporation's decision to appoint a design-build team for its new White City headquarters.

The three shortlisted teams are Fitzroy Robinson with Turmeo, Scott Brownrigg & Turner with Balfour Beatty, and Sheppard Robson with Trollope & Collis.

Deliberate cost-cutting by the late chairman, Stuart Young, and the need to get the building up and running before 1988 has

By Amanda Baillieu

been seen by the RIBA as an excuse for inferior architecture.

The BBC cancelled Foster Associates' replacement scheme for Langham Place after it touched the £100 million mark.

A spokesman from the RIBA said the BBC "has a unique cultural role and should be setting a good example in its architectural patronage".

The BBC still, however, remains silent on what it would like to see on the 6.5ha. While in-house architects are known to be "drawing up the basic conceptual idea", the three teams have not been issued with a basic design brief.

A spokeswoman for the corporation said "we are waiting to finalise the planning gain with Hammersmith & Fulham council".

The council, while welcoming the BBC in principle, wants to see substantial community benefits in the form of facilities.

The corporation will also be expected to provide double glazing and extensive planting for houses near the site to drown the noise during construction.

But council architects are also known to be bitterly disappointed with the BBC's design-build decision. One source told BD: "It's quite appalling in terms of quality of design. Just because it's not a West End site the BBC think they can put up any old rubbish."

Price for BR plan

ARCHITECT Cedric Price has been appointed by British Rail to prepare a scheme for the design and redevelopment of Stratford East Station in east London.

The commission involves not only the station but also a study of potential uses of surrounding land owned by BR.

The station is taking on a new significance in the public transport infrastructure of east London, linking tube, main line and Docklands rail routes.

Blast success for Hackney council

Hackney council's attempt to blow up a second tower block on the notorious Trowbridge estate was successful, but not totally hitch-free. Protesting tenants delayed the demolition last weekend by 75 minutes and forced the council to reconsider its plans to demolish low-rise homes on the estate.

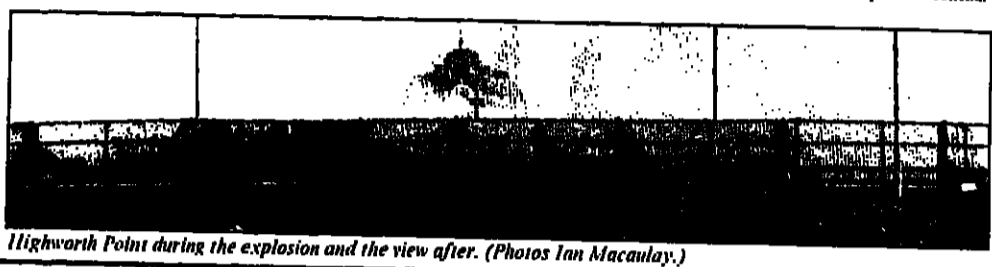
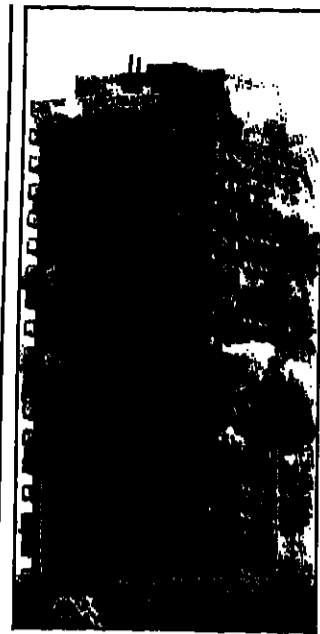
Twelve residents and a solicitor were found in three bungalows next to the doomed Highworth Point just one hour before it was due to be detonated. They claimed an independent survey had shown that their homes were sound.

Explosives experts were worried that the building, a 21-storey system-built tower block being demolished because water penetration and high refurbishment costs, could reach a dangerous state because it was crisscrossed with explosives. Hasty meetings between the tenants and Hackney council led to the council withdrawing its development plan and tenants left the area just 30 minutes before Highworth Point was blown into a heap of rubble.

Council leader Andrew Puddephatt said: "A survey showed the bungalows have serious structural faults and their flat roofs were prone to water penetration. But if tenants feel strongly about it we will look at the blocks again and reconsider the plans".

Attempts by the Greater London Council to blow up the 21-storey Northaird Point on the estate last November failed dismally when more than half of the building was left standing because insufficient explosive was used.

Two 16-storey blocks in Rochester, Kent, were also blown up last weekend.



Highworth Point during the explosion and the view after. (Photos Ian Macaulay.)

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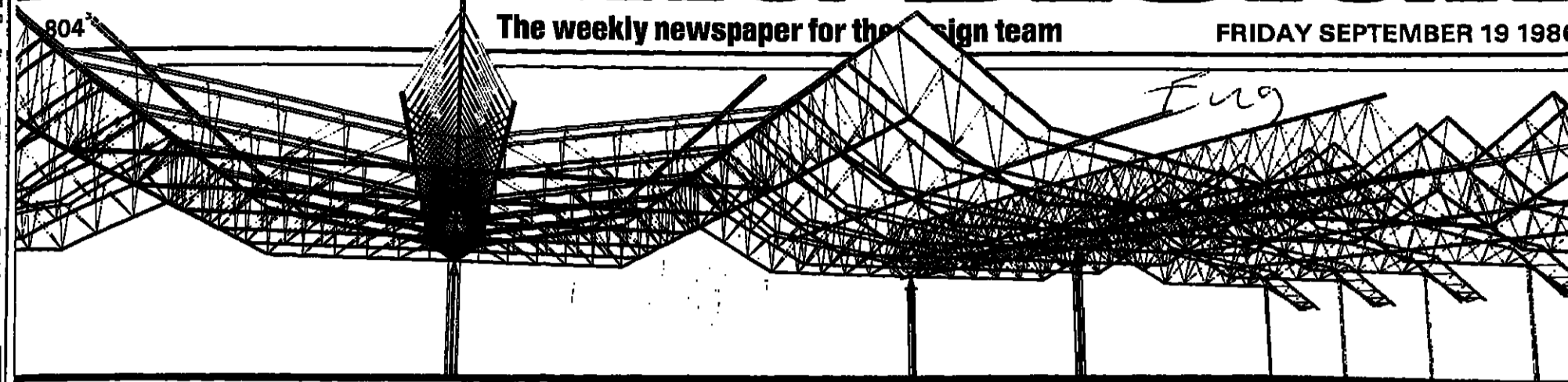


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FRIDAY SEPTEMBER 19 1986



Freak factors upset intake arrangements

SCHOOLS IN ADMISSIONS CONFUSION

CLOSURES, better-than-expected exam results and a new computerised admissions system have thrown schools into confusion — leaving eligible students without places.

The Department of Education & Science had claimed that extra places would be created to cope with the

closure of schools at North East London and Huddersfield Polytechnic.

But department heads in other schools say they are

By Amanda Baillieu

already well over target and cannot take more students without a serious strain on resources.

A letter from the DES, sent in

August, asked the 11 polytechnics with extra places (see table back page) to give special preference to NELS and Huddersfield students.

But there is a reluctance among schools to comply, especially if it means dropping entry requirements.

At an informal meeting of departmental heads held at the Architectural Association last month, it was agreed that polytechnics were not in a position to bail out the DES over self-created problems.

There is also resentment that while student numbers are being cut, the RIBA's latest employment and earnings survey shows evidence of an increased demand for good graduate trainees.

Although some polytechnics told BD they felt "morally obliged" to take eligible students, others say they are too strapped for resources and are turning students away.

South Bank head Hans Haenlein said that in the past, architecture schools had been able to "trade" students with other departments that were undersubscribed. But the DES had stopped this, making it clear that no extra resources would be available this year.

Plymouth Poly school said it was not sure how many students would be turning up on the first day of term. A spokesman from the department said "the DES numbers game hasn't worked".

continued back page

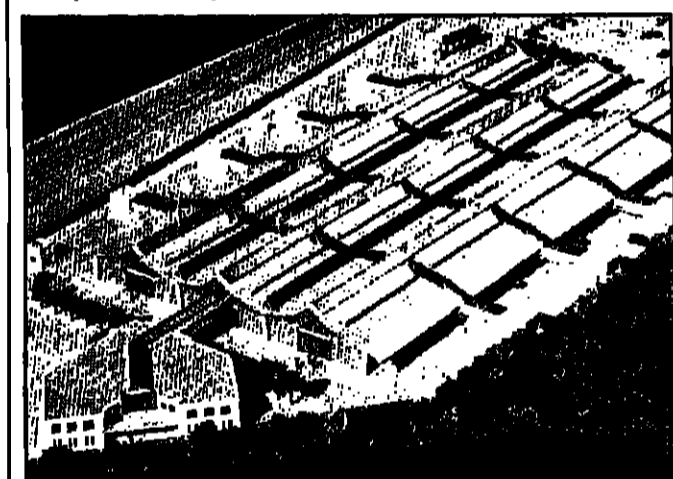
Market movement

Above and below: These designs for the New Spitalfields Market have been prepared by the EPR Partnership for a site in Waltham Forest, east London, next to the River Lea and Hackney Marshes. The scheme will be considered by the local planning committee on October 15. It represents the less controversial end of the Spitalfields Development Group plan that would see the commercial redevelopment of the original market site on the fringe of the City by MacCormac Jamieson & Pritchard with Fitzroy Robinson.

The market scheme covers a 13ha site and includes a top-lit 24,000sq m market hall with three internal roadways serving 100 trading firms. This arrangement, preferred by the traders, follows the existing pattern but allows more space for efficient unloading and distribution. A two-storey facilities building with offices, a cafe, bank, shop and workshop overlooks the river and a catering building is planned near to the entrance road.

The development is close to the M11 and M25 motorways and traffic studies by Ove Arup & Partners, also structural and services engineers, have suggested the increase in heavy good vehicles will be negligible other than during the two-hour peak.

Details of the scheme are on show at Leyton Town Hall until 8pm tonight (Friday) and from 10-2pm tomorrow.



Reflective glass gets heave-ho

FITZROY Robinson have been asked to redesign the cladding for a big London office scheme — because City tenants would not like reflective glass.

Letting agents Healey & Baker have told the developer, Prudential, that in the new City market, tenants much prefer granite to reflective glass because of its solid image.

So Fitzroy's, who produced the original design more than five years ago, are replacing reflective glass, which would have covered 85 per cent of the 14,000sq m building, with granite and "body-tinted" glass.

New angle

PLANS for an "Aztec-shaped" office building in the heart of the City have been drawn up by the Whinney Mackay-Lewis Partnership. A major feature of the 46,450sq m development would be a bank of lifts angled at 45 deg on the outside of the building. This is a rival scheme to the one being drawn up by the T P Bennett Partnership.

Trafalgar permission

THE controversial design for the redevelopment of Grand Buildings Trafalgar Square has won full planning permission.

The competition-winning Sidell Gibson scheme was passed unanimously by an earlier planning sub-committee. The full committee voted nine to five in favour.

Developer Land Securities has been trying to put a new scheme on the site since the early 1970s. The competition winner includes a replica facade.

More work

WORKLOAD is still rising, show latest figures from the RIBA. In the second quarter, the real value of new commissions and work entering production drawings stage was up 20.8 and 27.3 per cent respectively against 1985.

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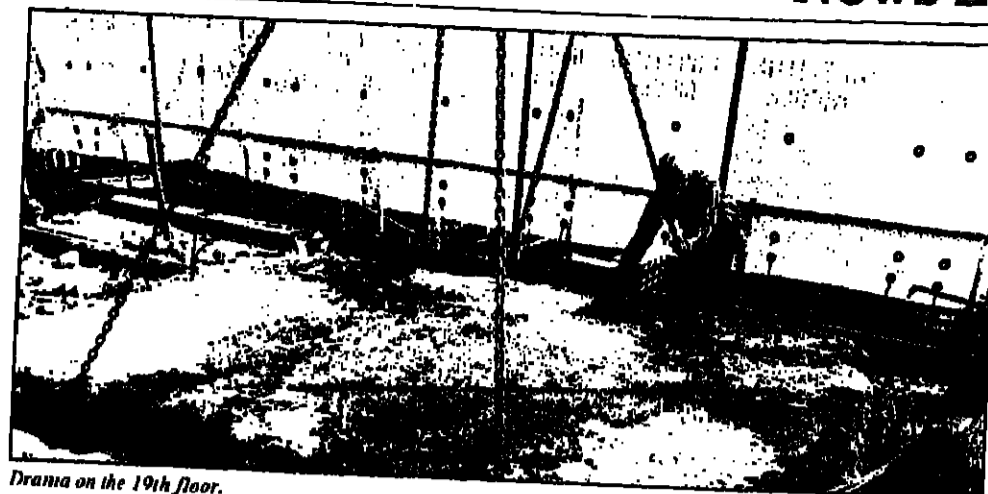
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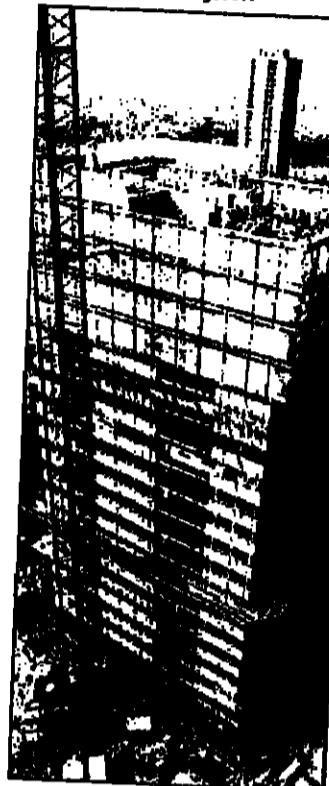
News in pictures



Drama on the 19th floor.



The ceiling comes out showing scrappy reinforcement.



Death by crane.

Ronan Point dissection

DEMOLITION experts taking apart Ronan Point in east London piece by piece have reached the 19th floor flat of Mrs Hodges, where the gas blast of 1968 originated, causing the progressive collapse of the block and the loss of five lives.

Structural engineers at Newham council were surprised to find that reinforcing in the concrete roof of the flat which had been totally reconstructed after the explosion, was not strong enough to hold up the ceiling slab once the concrete had been cracked.

Demolition specialists Griffiths McGee had to support the slab on Acrow props to prevent it plummeting into the flat below.

Experts said that the reinforcing in the reconstructed southeast corner which was rebuilt by Taylor Woodrow-Anglian after the collapse, should have been able to support the block on its own.

Photos: Geoff Beeckman.



Sam Webb looks on.

Dear Mr. Charlton,

Ronan Point, Canning Town, Public Inquiry

Thank you for your letter of 11th June.

The Licence Agreement between Larsen & Nielsen Constructor A/S of Denmark and Taylor Woodrow-Anglian Limited provides for all Larsen and Nielsen's methods and practices, documents, drawings, and information concerning construction and pre-fabrication to be kept secret. I have therefore suggested to Taylor Woodrow-Anglian Limited that they should send a copy of your letter to Larsen and Nielsen in Copenhagen for their comment.

Taylor Woodrow Group solicitor ADF Gilbert could not give the Treasury Solicitors, preparing for the public inquiry, much joy in 1968

Docklands vision of 'random' renewal

REG Ward, chief executive of the London Docklands Development Corporation, is no believer in master plans for the renewal of the area.

Indeed, he told the Urban Design Group at a meeting last week, he saw future development as being "random" and "organic" — in fact with "no coherent urban design".

The way things would look could emerge from painted images of future developments — or for example Gordon Cullen sketches of the Isle of Dogs. This sort of vision had been the basis for the future of many cities.

An image that had influenced him was I M Pei's Hancock Tower in Boston, which "rises out of a waterscape". Such a vision he now saw as a reality with the Canary Wharf proposals. The reasons for Canary Wharf were threefold: the perception of Docklands as being close to the City; the desirable and sought after residential environment; the developments in communications in the fields of railways, Stoptel and telecommunications. If it all goes ahead, he saw the effect being to extend London eastwards, putting a reference point not in the City, but in the middle of Docklands.

The Stoptel in the Royal Docks would act as a "trigger point" making this area very accessible. The fact that Docklands is free of radio interference made it a possible centre of telecommunications for the UK, with British Telecom putting the "teletop" in North Woolwich with a fibre-optic "ring main" around Docklands, and Mercury already on the Isle of Dogs.

Ward's style was very much to "talk up" Docklands, but the figures quoted were impressive — £280 million public expenditure for £1.4 billion private investment. LDDC has operated as a "facilitator" with an increasingly lighter hand as the demand for development land has increased. In fact land values have dramatically risen with sites, like the House of Holland (Minskell), amazingly now being redeveloped before the original development scheme has been completed.

He saw urban regeneration as being the "management of uncertainty" and the message came through that LDDC was very much managing economics with design taking a back seat. The tour around the enterprise zone reinforced this — the guide only talked about the developer or tenant for each site. Only one living firm of architects was mentioned and that was because they had moved into one of the workspaces.

Philip Cave

Greenwich plans return to Canary Wharf legal battle

GREENWICH council said it "will go back to the courts" to fight the Canary Wharf scheme in London's Docklands, despite being forced to withdraw a High Court challenge this week.

Greenwich, representing the views of Newham, Lewisham, and Southwark councils, was appealing against an unsuccessful High Court Action in March.

The council claimed that the £1.5 billion office development would have a dramatic effect on London's road, rail and transport system, as well as employment and the environment generally.

It was also concerned that the 830ft towers would block the view from Greenwich's Royal Naval College, designed by Sir Christopher Wren.

But the council had to withdraw its appeal in court after it learnt that the London Docklands Development Corporation had already approved an amended scheme.

A spokeswoman for the council said the new scheme — which moves the western tower

further east — had come as a "complete surprise".

The LDDC confirmed that an affidavit explaining the changes had only been sent to Greenwich last Friday.

Greenwich leader, John Aus-

tin-Walker, called it a "totally sneaky, under-hand and devious announcement by the LDDC and shows that in enterprise zones the Government has created a monster it cannot control".

Sir John Donaldson, Master of the Rolls, said the LDDC

ought to have kept the council informed about any changes, and ordered it to pay 75 per cent of Greenwich's legal costs.

The Docklands Consultative Committee — veteran anti-Canary Wharf campaigners — said the developers cannot begin until the judicial review has been heard.

It claimed the case against the scheme is "stronger now than ever before".

The London Docklands Development Corporation has appointed Llewelyn-Davies Planning and Environmental Resources to carry out an impact study for the Royal Docks.

By Amanda Bailleur



High-rise makes a comeback

In the light of the findings at Ronan Point and the doubt surrounding the future of tower blocks, it would be a brave local authority that embarked on a multi-storey residential building programme.

But Harlow District Council in association with Wimpey Construction has done just that and is building the 12-storey tower block in Nettleswell Orchard in Harlow will be a raging success.

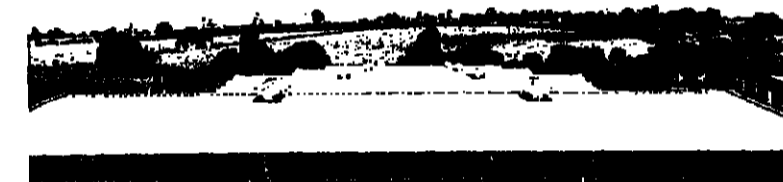
Harlow's chief housing officer, Derek Hawes, said that the council had identified the problems normally associated with tower blocks and eliminated them.

The building has low maintenance costs, double-glazing, secure entry facilities and two lifts. There is a live-in warden on the ground floor, a community room and communal laundry.

"There is nothing wrong with the principle of tower living. You just have to make sure you have a first class building and the right tenants," he said.

Wimpey Constructin were main contractors for the £3 million joint development between Harlow council and Wimpey Homes.

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Wimbledon designs get a final remix

SPEYHAWK and Greycoat, contending developers for Wimbledon town centre, have both put in their final submissions to the environment secretary, prior to the public inquiry which opens on November 23.

Speyhawk's scheme, designed by Building Design Partnership, was to have demolished all the buildings on the central town hall site.

But, following the listing of the town hall facade (supposedly at the direct request of Nicholas Ridley), their scheme now retains it.

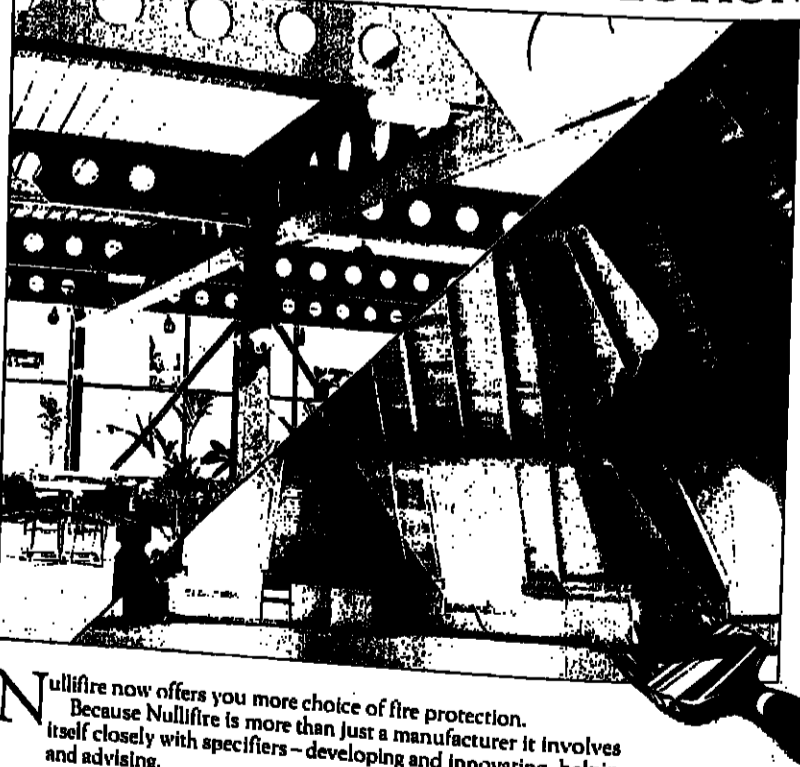
Terry Farrell's design for

Greycoat, which retains all the buildings in the town hall conservation area, and has the backing of the Royal Fine Art Commission, now has a reduced office content but an increase in retail space.

Wimbledon council supports Speyhawk's scheme, much to the dismay of many local residents, who have mounted a vigorous opposition.

Stephen Marks, the man who sealed the fate of Peter Palmbo's ambitions for Mansion House Square, has been appointed by the DoE as inspector for the inquiry.

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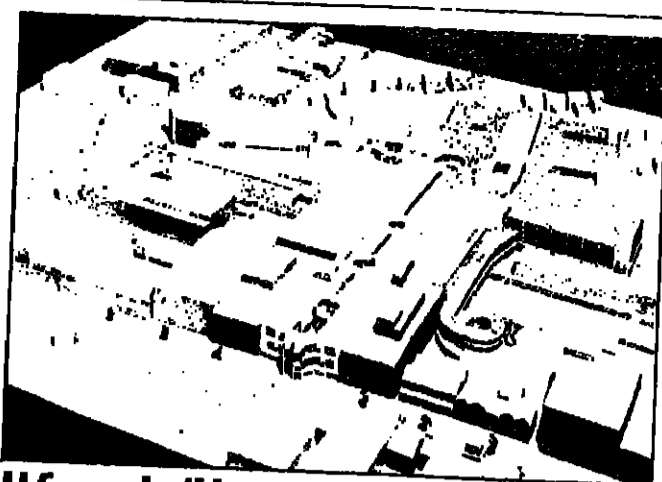
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Ilford 'jigsaw piece'

Chapman Taylor's design for a three-level 32,000sq m shopping centre in Ilford was recently revealed when the joint developers, the Prudential and Norwich Union, made their detailed planning application. Like a jigsaw piece, the scheme slots into the High Road frontage between the existing stores of Marks & Spencer and Littlewoods. It then runs north, bridging over the railway tracks, linking in to Cranbrook Road, Ilford's other main shopping street. Here it also brings the existing C&A store into the scheme. The imminent pedestrianisation of the High Road should give the centre a boost.

London dig finds on display

THE findings of archaeologists working on sites in central London are on display in the Museum of London (until February 1).

The exhibition, "Capital Gain", brings together 16 years of work by the museum, made

possible by the constant rebuilding and construction in London, particularly in the City.

Excavations at Billingsgate during 1982-3 have yielded the richest finds so far, including a timber medieval waterfront structure buried in silt.

All the best

AN illustrated selection from Nikolaus Pevsner's writings, *The Best Buildings of England*, will be published next month. Profits from the sale of the selection will go to a rescue fund for buildings in urgent need of restoration.

TWO giant retail schemes have been given full planning permission by Portsmouth council — despite concerted opposition from conservation groups.

But the Portsmouth Society, which coordinated resistance, has pledged to fight on and is pressing for a public inquiry into one scheme.

Sainsbury's proposal, de-

signed by John Living & Morrison Rose, is for a 5,500sq m store on the city centre Royal Hospital site. It involves the destruction of the listed Old Bell's school building, with only the facade retained.

Celia Clerk, chairwoman of the society, is asking the secretary of state to call a public inquiry because of the listed building.

She has also received support from the Royal Fine Arts Commission secretary Sherban Cantacuzino.

He said the RFAC has opposed a similar Sainsbury proposal in Warrington where a

By John Wood

medieval church was threatened, and he would also be raising the Portsmouth scheme with them.

The second proposal is to replace the 1930s Portsea Island Mutual Cooperative Society (PIMCO) headquarters with a 8,500sq m store and 15 shop units designed by MWT.

The Portsmouth Society chairwoman was also bitterly critical of Portsmouth council planners who recommended approval of both schemes.

Society to carry on its fight in Portsmouth

Belfast riverside study on the way

A NEW look for Belfast's riverfront is being drawn up by Shepherd Epstein & Hunter with Building Design Partnership.

Commissioned by the DoE for Northern Ireland, this study of the River Lagan, is part of a 15-year development plan for the Belfast Urban Area.

Peter Hunter said he was confident that by the time the study is complete at the end of this year, the private sector would be keen to invest in the area.

He said development, comprising housing, small-scale businesses and recreation space, will be completed to coincide with the International Rose Festival, to be held in Belfast in 1991.

Shepherd Epstein are also drawing up plans for the redundant dock area in Middlebrough.

The architects are planning a canal link between the town centre and the dock, which is separated by railway lines.

Proposals for the area include housing, retail warehouses, business premises, recreation space, a museum and exhibition area and light industry.

While the scheme has been welcomed, doubt has been cast as to whether the necessary finance — around £100 million — can be raised from the private sector to match public investment of around £20 million.

Broken promises

BUILDERS and developers in Waltham Forest are breaking agreements designed to safeguard the environment, say planning officers.

The report, for the council's planning implementation committee, claims that there are several buildings that do not conform to their approved design, although local architects, developers and councillors supported improved design.

Examples cited are bay windows demolished despite promises that they would stay, and large dormer windows where smaller ones were expected.

The committee now wants checks on building progress to ensure that all design details are approved. If they are not, said Councillor Richard Slack: "We will take enforcement action".

Hi-tech job

DIGITAL, the computer equipment company, has appointed Hunting Gate Construction to handle design and development of its £6.7 million hi-tech development in Welwyn Garden City.

Construction will begin in November.

Accident handbook

A PRACTICAL handbook on how to reduce accident risks when designing homes for children has been published by the Child Accident Prevention Trust.

About 250,000 children require hospital treatment each year as a result of accidents caused by bad design in the home, says the trust.

Safety guidelines can be applied both to new housing and rehabilitation of old property.

The book includes estimates of additional costs of safety measures, specific recommendations in layout and materials in a room by room guide, as well as a detailed list of dos and don'ts.

Child Safety and Housing is available from bookshops or by post from Harper & Row, Estover Road, Plymouth PL6 7PZ, price £5.57.

Expelled councillor alleges estate maladministration

CONTROVERSY continues to rage over the defect-ridden Portdown Park Estate in Portsmouth, despite Government approval of Laing's redevelopment plans two weeks ago.

A member of the Conservative majority on the city council has been expelled after alleging the council was guilty of maladministration over its handling of the redevelopment.

Following his disclosures, councillor Douglas Denny said: "I have been kicked out of my own group by a 'kangaroo court' and no reason has been given."

In a letter to the Portsmouth council chief executive he listed ten specific allegations against councillors and officers and demanded a public inquiry.

He said tendering for the original redevelopment, which was won by Barratts, was unfair and gave that company an advantage.

The housing committee chaired by councillor Terry Gregory then refused to allow further negotiations with Regalian and Laing Homes, preventing the council from obtaining the best financial offer, he added.

He also claims that senior members and officers were told the secretary of state would refuse consent for the Barratts offer before the council meeting which voted to accept it, and they failed in their duty to inform the council.

After ministerial consent was refused, senior officers held a meeting with Queen's Counsel

to find out if the development could go ahead without approval.

Denny said that no written brief was given and no written opinion obtained.

He also alleges housing committee chairman councillor Gregory was present at the meeting for sufficient time to contribute to the discussion.

But in letters to senior officers, opposition leaders and

By John Wood

himself the impression was given that Gregory was only introduced to the QC at the end of the meeting.

In addition the purpose and results of the meeting were not presented to council members or the housing committee.

Finally, he alleged: "Important details contained in aide-memoire notes prepared by the assistant city solicitor of the QC's meeting, which were presented to senior councillors, were subsequently deleted for presentation in a different form to opposition and other members."

His call for a public inquiry into the affair has been backed by SDP councillor and local MP Michael Hancock.

The chief executive has failed to respond to his letter and Denny said if no action was taken he would call in the local government ombudsman.

He emphasised that his allegations concerned only the council and he had no complaints against Barratts or Laing Homes.

Heseltine calls for urban corporations

FORMER environment secretary Michael Heseltine has added his voice to the call for more urban development corporations.

Six years ago he was in charge of the setting up of the enterprise zones in the London and Merseyside docks and was speaking at the launch of another London Docklands scheme last week.

He said: "Today the East End of London is on the verge of spectacular growth attracting a multiplicity of activities, spontaneous job creation, an urban environment of waterfronts and rapid communication systems."

"I cannot understand why the Government continues to delay in bringing the same opportu-

nities to decaying parts of Britain's provincial inheritance.

"The Government should now build on its own success by announcing the next tranche of urban development corporations."

He was speaking at the launch of the £65 million Brunel Centre east of Millwall Docks.

The complex will comprise a 237-bed hotel, medical centre and a 650-space car park designed by Holford Associates with overall layout and 24,750sq m of offices by Building Design Partnership.

Work is due to commence on the development in November with the first completions in mid 1988.

Cinema gets go-ahead

A MULTI-SCREEN cinema development in Solihull by Glasgow architects Howard & Unick was given outline planning permission this week.

The development for the CIC Theatre Group is the second in a rolling programme and will include eight screens, crèche, restaurant and car parking.

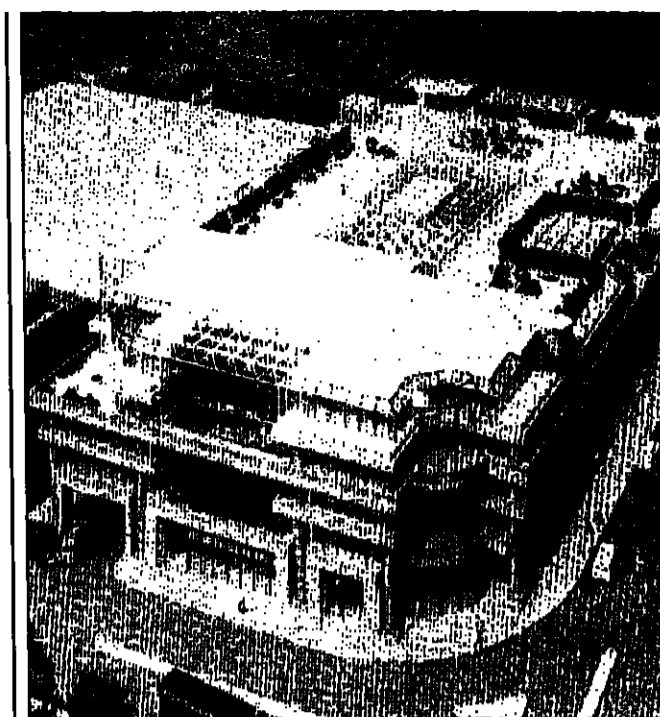
The first scheme, at High Wycombe, is in the making and the £3.5 million Solihull project is due to start early next year.

Keeping up appearances

CLIP-ON facades to change the outward appearance of houses could come with new homes if building firm Costain takes notice of its own survey into the perfect home.

Bedrooms that divide during matrimonial rows, luxury floor finishes that do not need a carpet and a letter box that would hold back unpleasant mail scored highly in the survey.

More than 1,000 people were canvassed.



Banking on success

Another Big Bang banking factory has won planning consent from the City Corporation. This is Eagle Star Properties' scheme, designed by Fitzroy Robinson, to replace the 1960s Malvern House on the North east side of Southwark Bridge. The 20,000sq block will be built by Tarmac and Bernard Sunley under a contract worth £45 million.

Hodgkinson cuts RIBA workload

PATRICK Hodgkinson has decided to step down as chairman of the RIBA Awards Committee.

His replacement is Bob Giles of the Wapping-based Architects Workshop.

Hodgkinson is to remain chairman of the highly successful International Students Competition and will also be a consultant on the main awards committee.

Apparently he is stepping down because he wants to devote more time to his lecturing at Bath University's school of architecture.

New committee chairman, Bob Giles will have his appointment ratified at RIBA's council meeting in November.

He agrees with the general consensus that the main awards are not as highly regarded as they might be. "It's certainly part of my job to see their prestige is improved", Giles said.

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Council challenges terminal

PLANS to build Europe's largest coach terminal next to Paddington Station are being challenged by Westminster Council.

London Regional Transport has suggested either Paddington or Vauxhall as a site for a new coach terminal, replacing Victoria, said to be too small to cope with the increase in coach travel. LRT has said the coach terminal would be developed privately, and would include shops and restaurants.

The Department of Transport still needs to agree to LRT's proposals and decide which site would be most suitable.

A spokesman said that the coach terminal could be up and running by 1990.

But Tory-led Westminster council said LRT should build a terminal on the M25 or distribute smaller terminals around London.

A council spokesman said: "The only alternative to this nightmare is that coaches will drop passengers wherever they like throughout London, congesting bus lanes and wrecking the environment around some of our national monuments."

Go-ahead for giant cinema

WESTMINSTER City Council has given planning permission for a major new cinema complex in Soho despite protests from the Soho Society about the scheme's content.

Cannon Classic Cinemas can now go ahead with its Downtown & Hurst scheme for the derelict site at the junction of Great Windmill Street and Denman Street. The complex will include 17 screens, incorporating five already on the site in the Moulin Cinema, together with shops, a restaurant, light industrial space, storage for market traders, a car park and one flat.

The Soho Society had criticised the lack of housing in the scheme and its design.

Committee slams DoE disabled proposals

GOVERNMENT proposals to improve access requirements for the disabled are inadequate, say critics.

A consultation document on draft Building Regulations on access and facilities, covers the proposed recasting of Schedule 2, involving access to, and movement within buildings, the provision of toilets and audience and spectator seating.

It also proposes the minimum floor area above which a multi-storey building must have a lift — 560sq m.

Former environment secretary Sir George Young said: "It is

By Alan Thompson

the Government's intention that as far as possible disabled people should have the same freedom of movement within buildings as the able-bodied."

But John Dobbinson of the Access Committee for England hit out at the recommendations on maximum floor areas before lifts are provided as being too high. He also criticised the general attitude of the DoE towards the disabled.

"If this is a genuine consultation document then the needs of disabled people need to be listened to because this bill is about their emancipation to get into buildings that able bodied people can."

He also hit out at the Government's refusal to broaden the definition of disability to include people with sensory impairment in line with the Scottish Office.

"Designing for disabled people is about how people think of disability. Architects should be able to design for all types of

people to use their buildings," Dobbinson said.

"If necessary there should be a complete rethink of architectural education to change attitudes."

The draft requirement and approved document on access and facilities for the disabled is available from the DoE.

Comments on the proposals should be returned by November 28.

An Englishman's home

A sensitive scheme to restore and convert this Northumbrian castle, part of which dates from the 14th century, will go to the planners next week.

Alnworth Spark Associates of Newcastle upon Tyne have been commissioned by the present owner to transform the interior of Calke Castle into a suitable smaller unit for his family and 20 others.

The history of the Grade II (star) listed building has been one of alteration and addition. Alnworth Spark's scheme involves creating four large houses in the south-east, south-west, central and ballroom wings, each using one of the existing nine staircases and one of the large reception rooms. Two, two-bedroom and three, three-to-four-bedroom units will be established in the central block of the house, with reception rooms taken from the museum.

The old museum wing will accommodate three households and three cottages will be made in the former manservants' wing. Three new houses will also be created on the line of the derelict brick and stone garden buildings on the South Wall.

New listing delay for Leeds plan

PLANS by Dutch firm MAB to redevelop Kirkgate Market in Leeds have been delayed for at least one month, because of the snap listing of a group of buildings it wanted to demolish.

Westminster Buildings in New York Street were planned for demolition in the £90 million scheme, but the preservation order means architects Building Design Partnership will have to redraw their plans. A planning application will now be delayed until at least October.

Saving it

AN efficiency booklet aimed at local authorities, *Building on Success*, has been launched by the Society of Chief Architects of Local Authorities (SCALA) and the Energy Efficiency Office. It is available free from room 1312, Energy Efficiency Office, Thames House South, Millbank, London SW1 4QJ.



Waiting for designation — Duo-slab housing in Leeds.

Council let off the hook over 'defective' housing

LEEDS council is to buy back 108 defective houses of a type not designated under the Housing Defects Act — but it will receive no Government subsidy and has been warned by Housing Minister John Patten not to do it again.

The "Duo-slab" homes were designed by the same Airey who later produced the house type which carries his own name. They are not precast rein-

forced concrete, but cavity wall structures with two concrete block skins laid dry and then reinforced between the two skins and rendered inside and out.

About 5,000 Duo-slab homes were built in Leeds, Newcastle and Edinburgh in the late 1920s. Of those, Leeds has 1,500 on three estates.

No defects were noticed in surveys when 108 tenants applied to buy them, but following

the PRC scare, the council looked again and was unhappy with its findings of rising damp, cracking floors and distorted roofs.

The council then decided that the houses were dangerous and agreed to demolish all of its own stock over a period of years. A start has already been made at the Meanwood Estate, where the bulldozers have cleared large numbers.

The council was then faced

with the problem of the houses which had been sold. Under the Housing Defects Act, owners of designated PRC homes are entitled either to an approved repair (costing up to a new maximum of £20,000, most of which is paid by central government) or to have their homes bought back by the council at full defects free value (for which the council is reimbursed by government funds).

Leeds applied to the DoE to have Duo-slab designated under the Act. However, investigations found that the Newcastle and Edinburgh houses were

Council hits at Whitehall 'stalling'

BIRMINGHAM council is being forced to sell defective system-built houses to tenants, even though it will be liable for the defects — because the DoE is delaying the registration of the houses, known as Boswell homes, under the Housing Defects Act.

The department is stalling because of the cost involved of buying back the 400 homes already sold on Birmingham's Pipe Hays Estate, according to deputy city housing officer Clive Pickering.

Many of Birmingham's 1,400 Boswell homes, which were built in the 1920s (the designer Boswell later went to prison for fraud and subsequently committed suicide), are showing serious defects in their concrete cladding.

This is due to sulphate attacking the steel reinforcing and carbonate attack to the concrete itself. But many of the Birmingham homes are also suffering from poor foundations.

The Building Research Establishment has been examining the homes for at least six months, together with 890 in Wolverhampton and 1,500 in Liverpool, where the problems found in Birmingham are not so apparent. Pickering describes this as "an inordinate length of time".

Tony Bennett, chairman of the owners group, says that housing minister John Patten has ignored the owners' pleas, and evidence supplied by Birmingham council. "Every time we approached the DoE, they wanted more proof," said Bennett.

"We were promised an answer by John Patten by the end of June, now it is September and we're still waiting."

Unless Birmingham can get Boswell homes registered under the Act, it will not be able to afford to buy back those it has sold. It would be uneconomic to repair these. Evidence of similar defects in Wolverhampton and Liverpool would help its case.

But Chris Gittins, Wolverhampton's housing director, while admitting that some problems have been found in Wolverhampton's Boswell homes, maintains that the problems are nowhere near as serious as those in Birmingham.

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Hamburger destruction

From Stephen Meredith
IN the Editor's Comment (September 5) you write approvingly of the desire of McDonalds to open a unit in Cambridge. I would not support it, not primarily because of the litter and the possible health risks from too much fatty food but because of the generally disastrous environmental effects of the hamburger trade.

It ought to be far more widely known the extent to which this product has caused major tropical rainforest destruction in South and Central America. With rainforest land available at roughly £25 an acre as opposed to £1,500 an acre in Britain, it is clear that it is a sound investment for cattle ranchers. Although the cleared land will only support cattle for five to seven years due to the steady reduction of grass and takeover by toxic weeds and is hence abandoned, it is clearly profitable to simply move on and clear

to the rain forests now" and "It is the greatest saving of the planet since World War II."

All this appalling destruction is being carried out with one major objective, to sell millions more hamburgers in the United States by knocking a cent off the price. Quite apart from the destruction, consigning to oblivion countless species, many of which may have proved very useful, it is the most wasteful form of land use and offers hardly any employment prospects. Naturally, indigenous Indian tribes are simply moved out of the way, if not shot.

To quote Charles Secrett in *Rainforest* "The moral behind rainforest ranches is most clearly seen in the cautionary fable of Costa Rica's cattle. In 1950 cattle pastures covered one-eighth of the country; today they extend over one-third, much of which now lies abandoned. Between 1950 and 1980 beef production more than tripled. During the same period consumption of beef by local people dropped by more than 40 per cent, to a mere 15.2 kilograms per year (less meat than the average dog in an average western household eats). By contrast, an American eats about 50 kilograms of beef, and a European about 25 kilograms

annually. The export markets dominate and the extra production has made its way abroad.

"In the past 25 years the area of rainforest has declined by one third and Food and Agriculture Organisation (FAO) predict that Costa Rica will lose 80 per cent of its 1981 rainforest by 2000. A similar story can be told for Nicaragua, El Salvador and Guatemala. Thus do the rich nations benefit at the expense of their poorer neighbours and wealthy individuals exploit their less fortunate countrymen.

"Beef exports from Central America soared from 20,000 tonnes per year in 1960 to 150,000 tonnes by 1980. Over the same period, the rainforests declined from 400,000 sq km to less than 200,000 sq km."

McDonalds asserts that all its hamburgers are from the same country as the respective restaurants and this is hard to disprove. However, if one takes an overall anti-hamburger line one is on safe environmental ground. Personally, I would rather go hungry than eat one.

Stephen Meredith
London SW19

Letters for publication should be typed on one side of the sheet and sent to The Editor, Building Design, 30 Calderwood Street, London SE18 6QH.

Letters

Virtue unrewarded

From Jane Drew
FOR the RIBA to have lost John Harris is for me as sad as losing the Heinz Gallery. He was the best curator possible and lived for his work.

Now the RIBA has gone down the path of architects advertising, and all the rest of it, I can only be extremely sad. We owe John Harris every thanks and respect, and it was largely due to his efforts that Jack Heinz was so generous.

What can I say? Just join with the many who will regret his going. Devoted men do not seem to be rewarded. He will get other rewarding jobs of course but what a loss 21 Portman Square and John Harris will be to the RIBA. Both have the excellence and quality which the RIBA should be aiming for.

Many architects of great eminence have already protested. In vain it seems.

I do however want to record, and I am sure I am one of hundreds and thousands of other architects, great thanks to John Harris for all he has done and to record my sorrow that he had to resign.

Jane Drew
Co Durham

Corporation injustice

From Herbert Meyer
I NOTE with somewhat ironic use that one H J Cleminson has been put up to apologise for and relish the Housing Corporation's position re architects, latent building defects and abortive fees (Letters September 5).

The Housing Corporation's fundamental and continuing injustice, forcing private sector architects to work without pay initially and "at risk" for a publicly-funded authority, is rationalised away by Cleminson's spurious and mendaciously fatuous assertion that "the associations and their consultants are therefore in the same boat in working at risk".

That is akin to saying that the slave-trader on the poop-deck and the manacled slave in the hold "are in the same boat". Some boat! Some risk! Some equity!

Unlike their client housing associations, private architects have no other possibility of income than the professional fees they are being asked to put, initially, at risk. On the other hand, the registered housing associations all have, besides their secured monthly staff salaries for employees regardless of development, the additional public funding availability of "development and acquisition costs", "housing association grant", and "revenue deficit grant", annually payable from the central exchequer whatever the state of its development programme or built portfolio. Not to mention

As I understand it, Roshan Stanhope are quite properly intending to wait until the publication of the Tower Hamlets development brief later this month before making public any proposals. The group and other conservation bodies have already had a presentation of LET's outline proposals, but we do not intend to come out in support of one or other until we have read the brief and until we know what is on offer from both contenders.

Roger White
London E1

Drawings proposals

From Cedric Price
THE resignation of someone who has created the "finest thing of its kind in the world" (RIBA statement on John Harris), the effusive support by the past-president for his successor and the strong views of at least two gold medalists being opposed by at least two others, establishes the question of the future of the RIBA Drawings Collection as a major source of concern among the membership. Some are concerned more about the drawings than their enclosure.

The rumour of renewed interest by the Getty Museum in California in the entire collection causes clear proposals for future policies on acquisitions and (God forbid) disposals to be both eagerly and anxiously awaited.

Cedric Price
London W1

A touch of pique

From Olga Wikeley
GLASTONE Buildings, Sheffield (August 15) is one of those large Victorian edifices which abound in the centres of our industrial cities, but which the natives (for one) seldom notice until they are cleaned and restored.

The architects, Hadfield, Cawkwell, Davidson & Partners, and the developer, Crest Estates, are to be congratulated on the success of the scheme; so too is Sheffield City Council for recognising its quality, and the space in front of the neighbouring Cathedral.

I thought, however, that the letter from Martin Noble of Crest Estates (September 5) smacked of pique at having been omitted from the credits under your photograph. Whatever entrepreneurial and financial skills have been exercised by the developers, the most successful thing they did was surely to appoint architects who were able to handle the project so skilfully, and to accept their recommendations which have had such effective results.

It would have been more generous had he chosen to give credit to the Victorian architects who actually designed the building in the first place, whose name I have searched for in vain, but whose expert handling of the

For the record

From Roger White, secretary, Georgian Group
LEST anyone be misled by the headline "Spitalfields" fails to impress Georgian (August 22), perhaps I could briefly set the record straight.

Back in June, before Richard MacCormac's involvement with the LET scheme for Spitalfields was public knowledge, Susan Lipton invited the Georgian Group's views as to which architects we would consider able to produce the kind of sensitive response required by the area's special character.

Among the names then mentioned were those that Mr Lipton has since stated his intention of inviting to participate in his scheme, with all of whose work he was already familiar.

As I understand it, Roshan Stanhope are quite properly intending to wait until the publication of the Tower Hamlets development brief later this month before making public any proposals. The group and other conservation bodies have already had a presentation of LET's outline proposals, but we do not intend to come out in support of one or other until we have read the brief and until we know what is on offer from both contenders.

Roger White
London E1

Pillars of apartheid

From Bro Walton, secretary, United Kingdom Architects Against Apartheid
I HESITATE to reply to Cadell's letter (August 22) for fear of lending it undeserved credibility, but the "facts", as put by Cadell, need to be kept straight.

Russians or no Russians, the people of South Africa want their freedom, meaning the eradication of apartheid and oppression (as recent events there have forcefully and tragically shown) and, unfortunately architecture and architects are not immune from complicity with the apartheid system.

The very buildings mentioned in Cadell's letter are touched by, and sometimes help to perpetuate, that unworkable and unwanted system. Fort Hare University and the University of the North—bush colleges both—help to keep Bantu education alive, on which the regime spends approximately eight times less than on the education on whites. Baragwanath Hospital in Soweto has approximately seven times more patients than it is designed for, while the new and nearby Johannesburg General Hospital (whites only) has half its beds empty.

The "fine new buildings" in Venda Bophuthatswana and KwaZulu include police stations, magistrates courts, army barracks and lavish administrative centres (built recently in Ciskei, KwaZulu, Bophuthatswana to name a few) all help in the implementation of apartheid, while the palaces in these areas are the rewards for those who choose to support apartheid. All involved architects and other buildings will continue to do so.

Out of date? I don't think so. I lived in South Africa until two years ago.

Bro Walton
London SW17

unlimited funds now available for untrammeled court actions. Apologist Cleminson makes three assertions about architects working "at risk" for housing associations:

● He says that architects' professional associations (presumably meaning RIBA, Arca, ACA, BIAT etc) "have agreed to these practices in the first instance. WRONG. The RIBA is on record as stating that non-payment for work stage A-B is code-breaking. I defy Cleminson to show me one confirmed statement by any professional institute saying "no pay/no hay".

● He says that the Housing Corporation has fought to resist "fee competition" since its inception. WRONG. By the non-payment of abortive fees, the Housing Corporation, through the associations, has reduced fee competition to its irreducible minimum—0 per cent!

● He says moratoria effects are not unique to the Housing Corporation. WRONG. By demanding free work from consultants, the corporation has been able (1972-1979) to take advantage of architects' slack workload to get them to do work forbidden by their code. When moratoria cut a slack workload to no workload at all (1976, 1980), the effect was unique to the Housing Corporation and housing associations' architects. No other private sector building funded from public sector monies existed or exists to be thus affected by moratoria. The only other sector, local authority public building sections "caught a cold" of course, but private sector architects went down with double pneumonia, pleurisy and in many cases professional terminal cash-flow cut-off, a fatal illness.

Writing in a BD "special investigation" on abortive fees (March 23, 1979) your correspondent said:

"The effect (of non payment) is wider than Code-breaking. It is a major cause of low standards and the relative low quality of the final product (your emphasis). It is central to the enormous loss of buildings for conservation; long delays leading to large scale vandalism; low association staff morale; tenant dissatisfaction; and to repeated tendering, the cost of which is far and away greater than the mean saving on architect's fees."

The Housing Corporation's own misguided policies of low standards, low quality, low morale, tenant dissatisfaction and repeated tendering have now all had more than sufficient time to mature and manifest themselves in the built environment so decreed and so designed.

The Housing Corporation's no-fee chickens have now truly come home to roost on the decaying perches of housing associations' buildings. And what is the Housing Corporation's apologist's answer? "Many associations expect their consultants to share the liability as part of the team" or so says spokesperson Cleminson. Some team! Some liability! Some sharing!

"We'll do the repairs, and you'll pay the Piper!" so say all the housing associations lumbered with poor buildings to their even poorer architects. What kind of people do they think we are? Who do they think they are kidding?

Of course there is a conspiracy to exist, but in a serious endeavour to try and ascertain the full extent of this nefarious plot, I have asked a prominent member of Parliament, who is also a chartered architect, to table a question on this matter when Parliament next reconvenes on October 21.

H J Meyer
London SW6

The cost of cover

From W Evans
ON hearsay, I understand that professional indemnity insurers, in assessing levels of premiums, are to be charged, are considering taking into account what they deem to be irresponsibly low fee bidding by some architectural practices.

Should the above indeed be the situation, it would seem to mean that insurers may well increase rates in cases of low bidding practices, or, alternatively, stipulate a minimum fee level at which they will offer cover. There is also the risk, of course, that they may refuse cover altogether in some cases.

I shall be most interested in their comments.

W Evans
Nottingham

So what's new?

From George Djurkovic
FASCINATING the "new approach" of Clarke/Rennar Architects (September 12). Especially the balls on the top of the competition design for Grand Buildings in Trafalgar Square.

George Djurkovic
Harlow on the Hill
Middlesex

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The Editor's Comment



Wrong wavelength

AS the public becomes more aware of the scale of the proposed development for BBC at White City, so it may also come to realise what has been missed as the result of the corporation's failure to realise Foster Associates' designs for Langham Place. Especially since the proposals go on show for the first time at the Royal Academy in the Foster, Rogers and Stirling exhibition beginning in early October. The more you think about it, the more the saga of the building pinpoints the failure of cultural nerve which is only too often in evidence in British patronage today. In the end the reasons for the building being abandoned were a mixture of economics and politics, the twin demons ready to twist the corporation's tail at any and every turn. But it was no real argument to decide, after several years' work, that a cheap and cheerful solution was needed rather than a building of immense and complex architecture, design and engineering. Either have one or the other, but don't opt for the sophisticated solution and then

decide you can do without it after all. The effect of the BBC's behaviour has been to legitimise every second-rate design option preferred by Mr Average Developer or local authority unprepared to put in the effort to reach a better solution. The BBC claims, with some historical justification, to be the disinterested guardian of the nation's culture, untainted by base commercial considerations and (horror of horrors) advertising. When that guardian decides that a design and build cheapie is to be preferred to a building of significance, how can you then possibly point a finger at, say, Land Securities, over its playsafe choice of the Grand Buildings winner? This is the real damage of the BBC's decision to the cultural life of the country, quite apart from the unpleasant consequences for those BBC staff forced to move to the exciting new White City location. What is certain is that there are important bureaucrats and decision-makers will still have their Broadcasting House eyrie in central London. If they

had the courage of their convictions, they would move lock stock and barrel. That might at least ensure that the impetus behind the design for the 1.4 million square feet west London building was something more than a search for second-best.

But this won't happen, any more than the newspaper barons now moving their staff and equipment into new locations will pay any attention to some of the fine newspaper architecture they have inherited, both at home and abroad. The editor of the *Observer* was saying at the RIBA only recently how important the subject was to his readership. I wonder what Stephen Gardiner thinks of the new premises the paper is to move to in Battersea.

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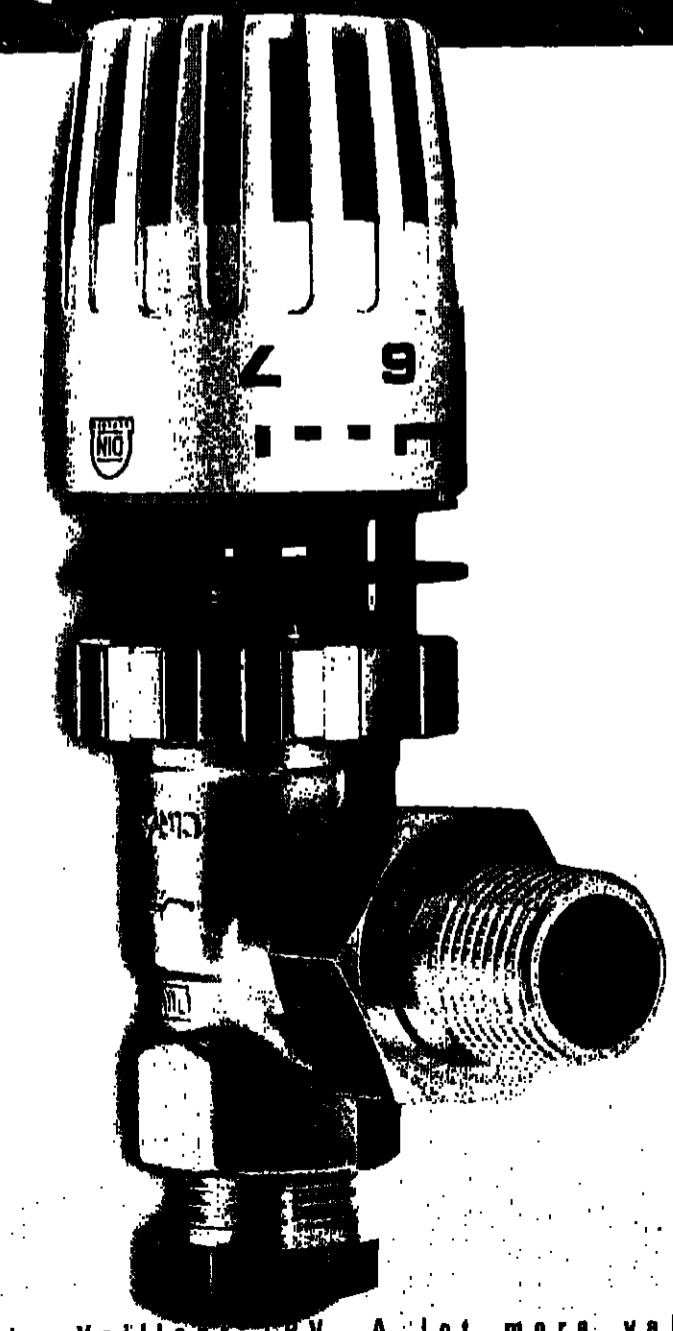
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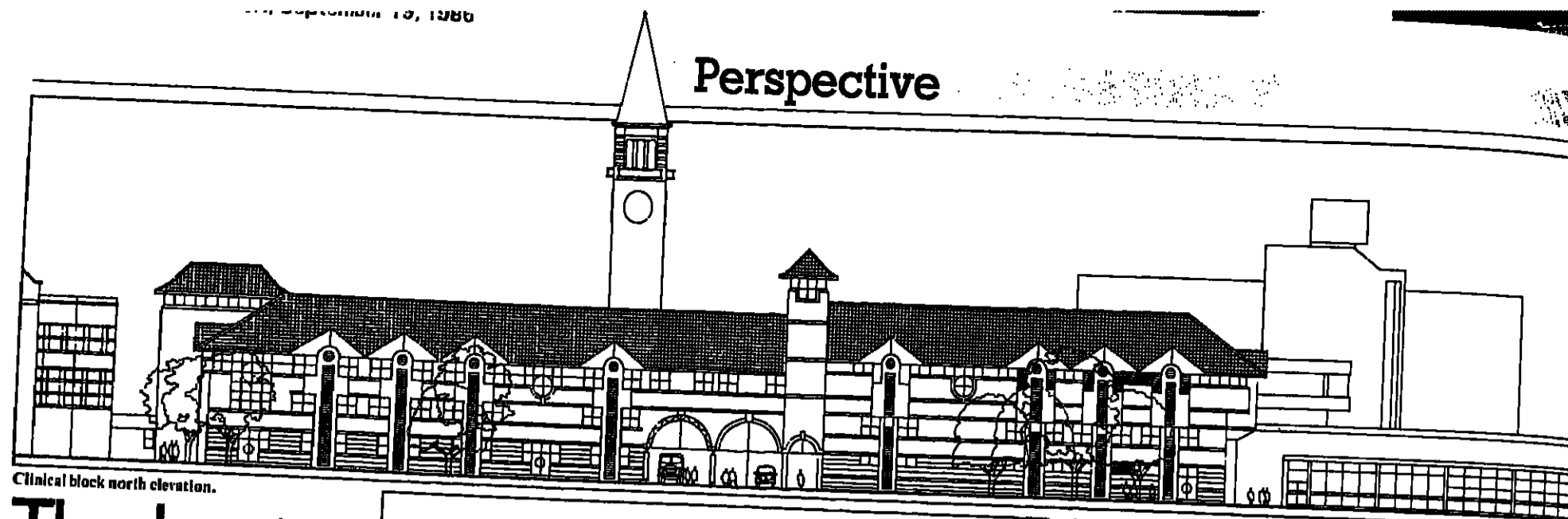
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Clinical block north elevation.

The best of health

THE three Medway towns will, by March 1991, be the beneficiaries of a large new district hospital destined to make up for the dearth in hospital spending in the region over the last 20 years.

Medway District General Hospital will use the former Royal Naval Hospital buildings at Gillingham and add more to create one of the largest hospital planning exercises on the go at the moment. It will provide nearly 700 beds at a time when most new district hospitals are limited to an initial 300.

The proposed construction represents the third phase of a development plan which dates from the naval hospital's handover to the Department of Health & Social Security in the early 1970s. Initial development plans involved limited extension to the naval hospital alongside upgrading the maternity unit at All Saints, Chatham, a mile away. Further investigation favoured greater expansion at Gillingham, to be backed by the support facilities of local units.

There have been additions to the naval hospital since its acquisition by the health service — a large concrete and glass structure by Watkins Gray International providing clinical and ward areas, new service buildings and some recent residential facilities. This third phase should bring it up to capacity to serve the needs of about 200,000 people until a second district hospital may be built.

The latest phase has been divided into three contracts within an overall development plan, two to be carried out by the South-East Thames Regional Health Authority architects and the other by

private consultants Hutchison Locke & Monk. Its architectural diversity pays court to the prolonged gestation, the differing approaches of previous additions and the combination of consultants brought in.

The architectural responsibilities were divided — an unusual step in a series of contracts conceived together — because it was thought the health authority architects would have too much on their plates by the final stage. Financially, the separate contracts payable in different years make the total £31 million budget — estimated at 1981 rates — easier to come up with.

The original Victorian hospital was well-built and still provides 233 beds for children, surgery and wards. It houses the catering department, administration, X-ray and operating theatres.

The first contract of the third development phase has been completed. This provided car parking and access to allow the old hospital to carry on operating while construction takes place.

The second phase to be carried out by the SETRHA architects begins in October with completion set for early 1989. The 1981 contract estimate was £13 million. The main element of this stage is the pitched roof, two-storey brick building for the geriatric and mentally ill at one end of the hospital street. The unit is of a sensitive human scale and its position maintains the dignity of the patients without alienating them from the rest of the hospital.

The second phase will also include a low-rise glazed entrance hall, a medical centre for out-patients, rehabilitation, and a records office. The new boilerhouse will mimic the local clock tower of the naval hospital by using a tall brickwork flue with

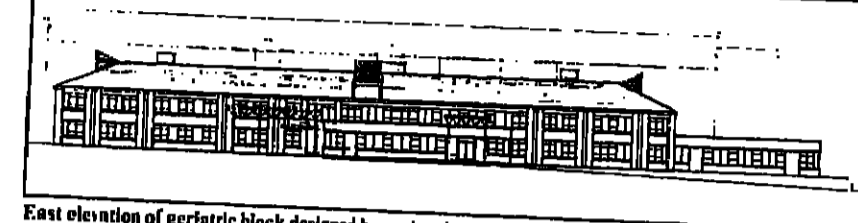
brightly coloured gable. The department architects' plan extends the catering and dining facilities and adds to the service substations.

Stage 3C will start on site in May 1988, to provide continuity and speed project completion. Although the size and site planning of the HLM design is dictated by the SETRHA overall development plan, aesthetically they have free rein. Part of the original hospital will be demolished to make way for a three-storey clinical block which will reinforce the linear street layout imposed by the naval hospital. There will be more X-ray facilities, theatres, pathology, pharmacy, wards and changing rooms.

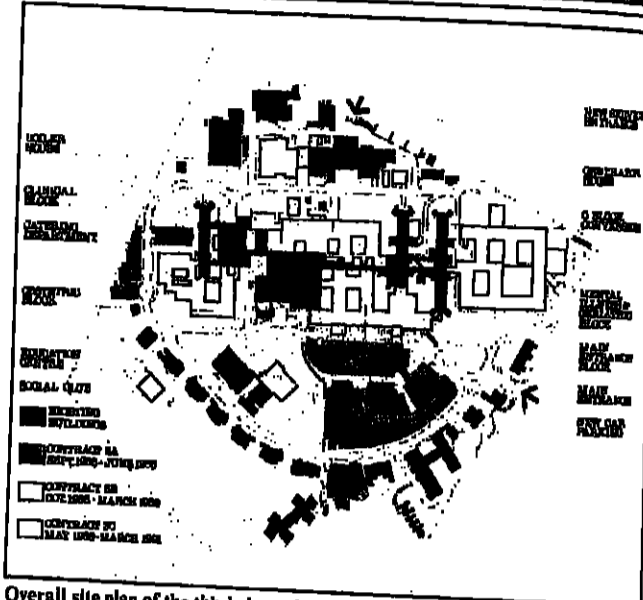
A separate three-storey obstetric block will be built at the other end of the street, housing a 26-bed special care unit, post-and ante-natal clinics and children's wards. The final element of HLM's involvement, which should be finished by March 1991, is a single- and two-storey education unit for the training of staff. HLM's solution is predominantly post-modern with its brick facing and contrasting horizontal banding and pitched slate roofs. The 1981 contract estimate was £11 million.

Fiona Gorman

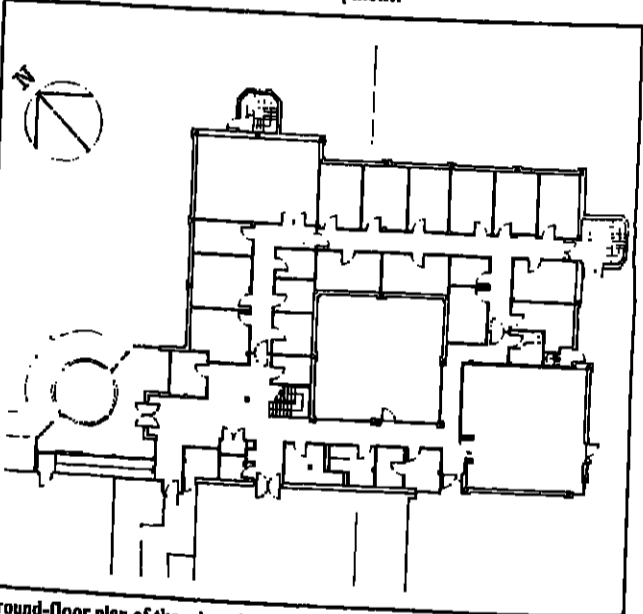
Client: South East Thames Regional Health Authority. Overall development: SETRHA — D K Williams, H J Elverson, J F Jefferson, M Pollitt, I Dobson (project architect), D Hutchings (project engineer), D Ward (project quantity surveyor), and for Medway Health Authority: Dr H Malr, R Hawkes, D J Baxter, and A Milne. Contract 3C: Consultant architects: Hutchison Locke & Monk; project architects: L Welch. Structural/Civil engineers: Travers Morgan & Partners; quantity surveyors: R J McComb & Partners; project associates: N Thorp. Services engineers: Austen



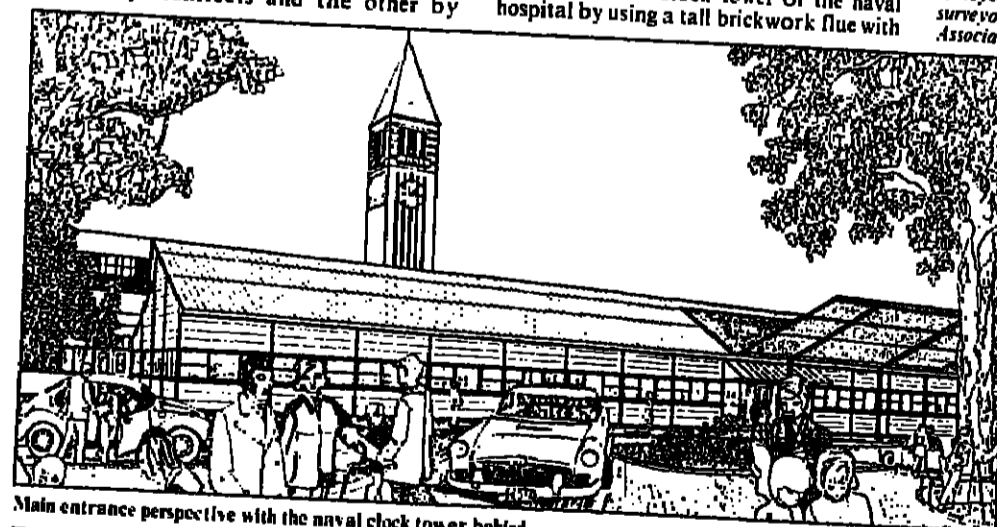
East elevation of geriatric block designed by regional architects.



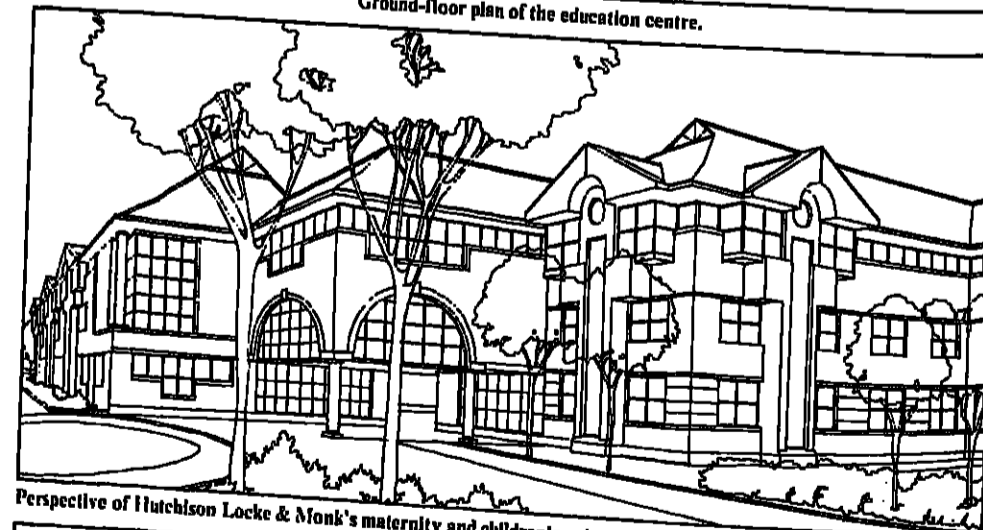
Overall site plan of the third phase development.



Ground-floor plan of the education centre.



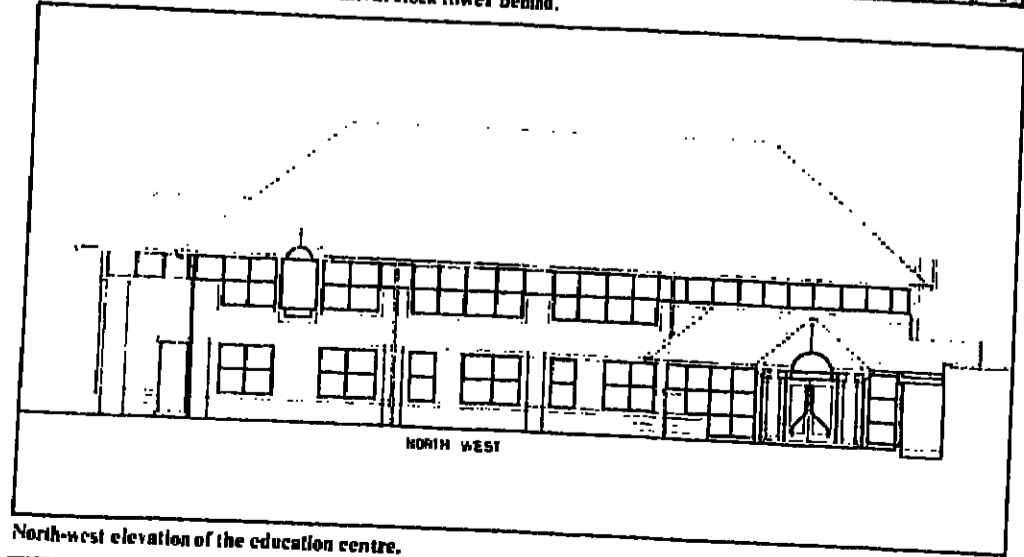
Main entrance perspective with the naval clock tower behind.



Perspective of Hutchison Locke & Monk's maternity and children's unit.



Education centre.



North-west elevation of the education centre.

Scorpio

Starting them off the Hellman way

"GIVE me a child when he's seven and I'll have him for life" is the claim attributed to the Jesuits, though they deny it.

Writers & Readers, the left-wing publishers, together with Unwin Paperbacks have decided to put this to effect in architecture by publishing a book written and illustrated by architect-cartoonist and "RIBA gadfly" Louis Hellman.

It could revolutionise education in schools of the built environment. *Architecture for Beginners*, published at the end of the month at £3.95, ranks alongside Colin Ward's *Utopia* and Theo Crosby's *How to Play the Environment Game* as one of the most accessible books on a subject which many authors have a vested interest in making as esoteric as possible.

About 200 buildings are illustrated in Hellman's inimitable collages from ziggurats and caryatids, the Eiffel Tower and Crystal Palace to skyscrapers, Ronchamp, Lloyd's and the HongKong Bank.

Failures (technical, climatic, cultural, social — and professional) are dealt with through witty explanations of the whys as well as the wherefores. Like many books written essentially for younger readers, it offers many words of explanation for those of us who thought we knew it all already.

Mutual support

IT KNOWS it appeared on the BD news pages, but just read again the agreed statement on the registration of J Harris from the RIBA.

"The Drawings Collection in its present form is the creation of John Harris and the finest thing of its kind in the world. The institute, the nation and the international community of architectural scholars are gently in his debt."

To which Scorpio's reaction is: in that case, why the hell is he leaving? What it boils down to is the institute's unhealthy obsession with moving the Drawings Collection back into Portland Place.

But should Harris have resigned, the last shot (from him) in what is surely a phoney war? Is there any evidence that the RIBA will in fact move the collection into 68 Portland Place? For despite president Larry Rolland's repeated refer-

ences to the policy in his "half-term" statement, there is scant evidence that the cash will become available to carry out the building work. My prediction: the proposed gallery will be built over the sculpture court at No 66, but the move of the whole collection will be quietly dropped. As a letter critical of the institute from John Partridge published in the *Daily Telegraph* explains, prominent RIBA members who oppose the move have remained silent because they do not want to embarrass the hierarchy. Perhaps they should have spoken out before Harris flew the roost.

Scene and heard

AS is the custom, the 30th annual R S Reynolds Memorial Award, given to the architect of a distinguished building using aluminium, took the form of a grand banquet at the American Institute of Architects annual convention in San Antonio. Just one small problem... Norman Foster, recipient of the award for the third time, hadn't been told when or where the dinner was to take place.

● ABSENT from this year's Designer's Saturday (October 7) will be London Lighting Company, who've decided at the last minute to pull out. Having attended two years running they're decidedly browned-off. "It's a drunken binge," said a spokesman from their Fulham Road shop. "The standard of the sort of people attending has plummeted. It's just busloads of architects after a free booze," he wailed. See you there!

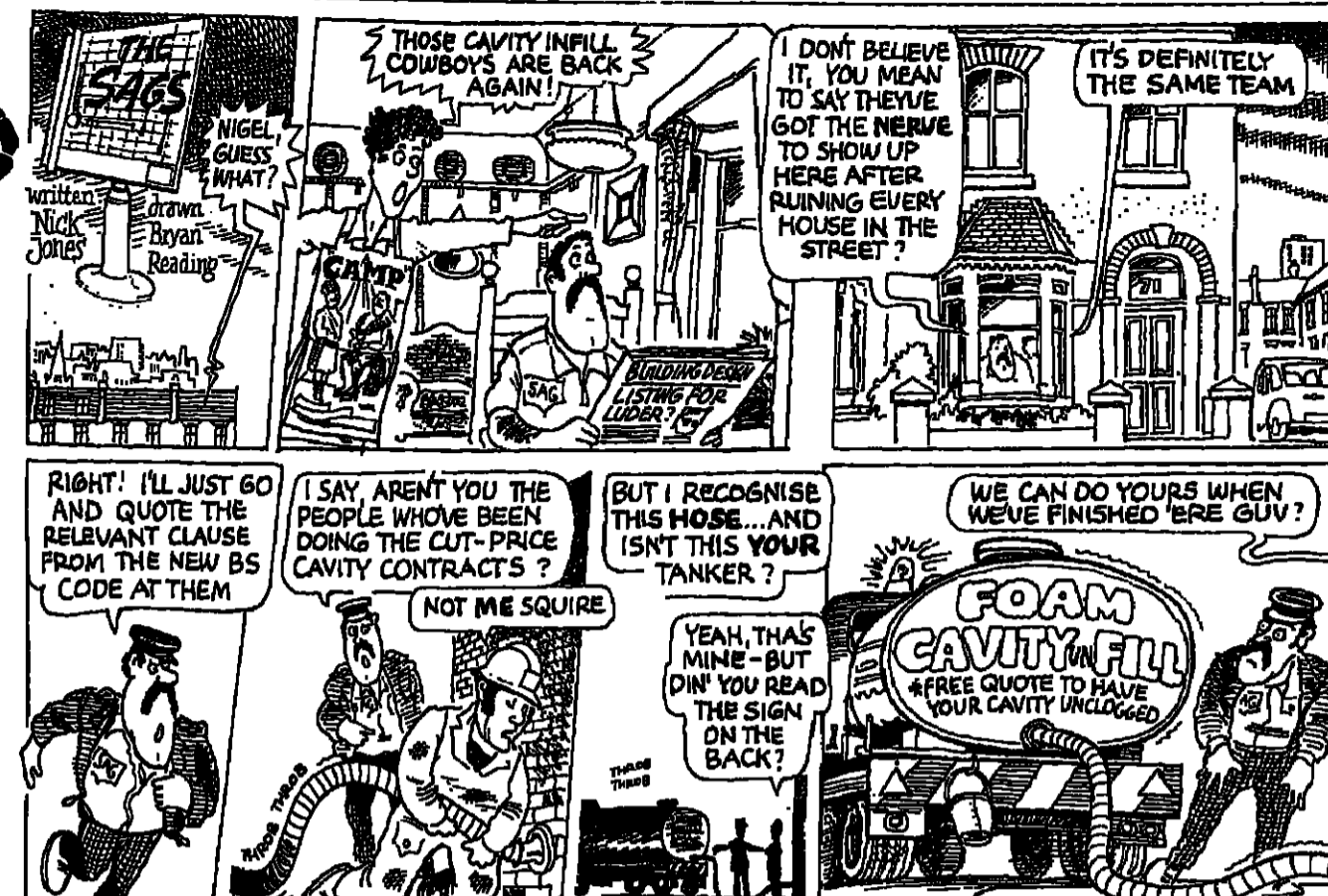
10 years ago

THE RIBA went part-way to severing its links with South Africa this week, but not far enough to satisfy critics of its relationship with the Institute of South African Architects. That formal relationship has now ended, but it is still possible for South Africans to become RIBA members because of continuing recognition of South African schools. *Building Design*, September 17, 1976.

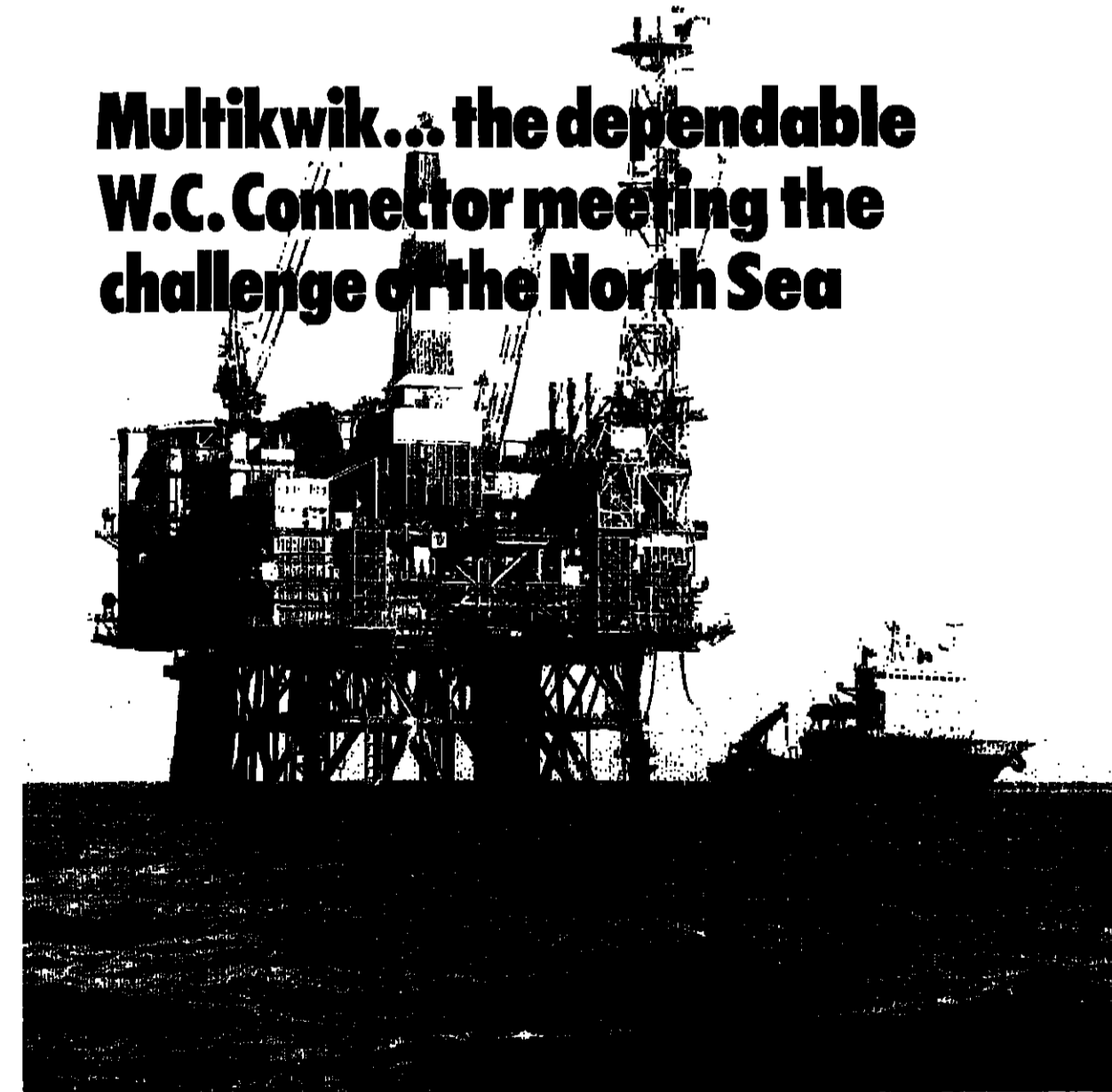


This cataclysmic vision of Trafalgar Square, by Dutch artist Carel Willink, is not part of our national heritage but in a private collection somewhere in Europe. An overseas reader enquires whatever happened to Robert Venturi's plan, and how it might fit into this scheme of things. The answers, the National Gallery tell me, are "coming soon". Perhaps Willink will revise his 1974 painting.

Statistics



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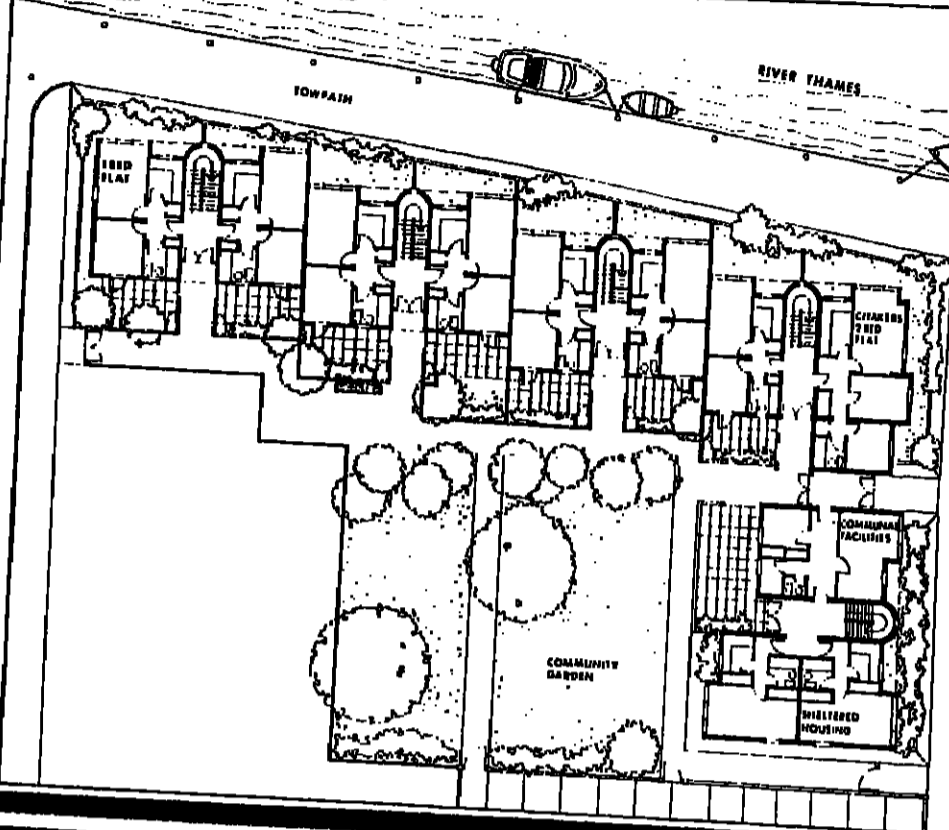
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Ready in Reading

Above and left: This recently completed housing development at Reading, by architects Michael Squires Associates, has a river view, with a communal south-facing garden at the back.

The accommodation comprises one-bedroom flats and two-bedroom maisonettes, linked to a three-storey block of single-person bedsits with an integrated common room, laundry and caretakers flat.

The wing overlooking the river incorporates the bedrooms into the scale of the building and creating dramatic gabled dormers along the river frontage. The wing also includes one-bedroom flats at ground-floor level.

Design deja vu

Below: The architects for the £5 million refurbishment of the 25-year-old Kelghley shopping centre are its original designers, the Seymour Harle Partnership. The 12-month programme of work will produce a new environment with glazed roofs and door screens for the centre's open malls, and larger shop units by reshaping existing smaller units.

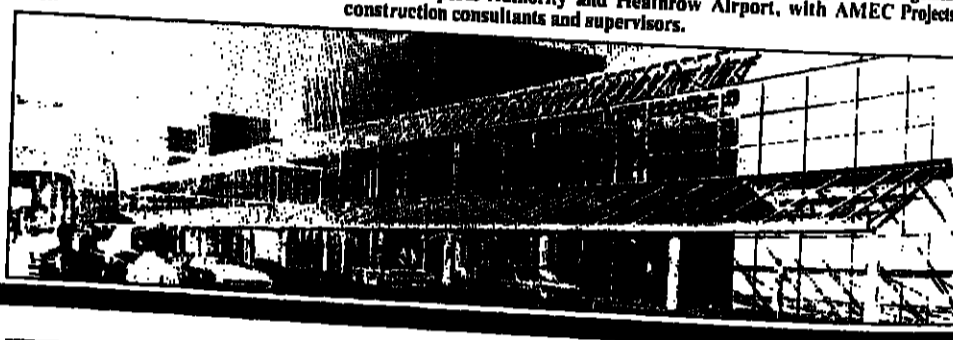


Terminal facelift

Below: Aerial impression of Heathrow's Terminal 3 showing the redevelopment as it will look when completed in 1990.

The departures terminal will be extended to incorporate a glass facade and will provide a bigger departure lounge and more spacious check-in zones. The On the redesigned first floor there will be a shopping mall, pub/restaurant, bigger taxi and duty-free shops and more passenger facilities.

The £20 million scheme is being carried out under the joint management of British Airports Authority and Heathrow Airport, with AMEC Project a construction consultants and supervisors.



Fighting for the future of a nice place to live in

The town plan for Harrogate is soon to be published. Ken Appleby examines the context.

NOT all community architecture is concerned with inner city deprivation or renovating old mills. Sometimes the problem is less obvious, the need for ideas to keep pace with the inevitable impact of change. Harrogate, for example, still struggles to be a nice place to live in.

A spa town, built mainly as a speculation at the end of the last century, the centre is all of an Edwardian piece. The inner suburbs are in the same style, generously sprinkled with Queen Anne villas for wealthy commuters from Bradford and Leeds. The Yorkshire Dales are on the doorstep, echoed by the Stray, a huge sweep of common land which sets off the heavy stone architecture of the 1890s.

In contrast with the comfortable market towns around, Harrogate is an altogether un-English place, elegant and urbane: pieces of Paris on the edge of the moors. A suitable setting for the aristocracy who came to take the waters and filled the hotels with an entourage of ladies' maids and gentlemen's gentlemen.

Though still much visited by Miss Marple look-alikes and an ideal place to take the waters or lie in mud, war and the NHS took away the wealthy tourists. The town adapted itself gracefully, filling the grand hotels with visitors to flower shows and antique fairs.

Until recently all these activities were housed in existing buildings or pleasant, temporary structures. The flower spectacles put up tents in the floral gardens, the antique fairs and trade shows took over hotels and overflowed into marquees; a delightful version of Archigram's instant city.

But in 1974 the town built a

2,000-seat conference centre and an hotel, covered in mirror glass, has been added alongside. Superstores and their car parks are gradually appearing while the suburbs are being developed with the sort of housing that if you build enough you get a knighthood. The other main initiative is starter factories of the type now available on every industrial estate in England.

Thus we have the standard British offering to anywhere that is unique — Jumbobury in the middle, disguised by pitched roofs and funny fronts, while the outskirts are packed with welly-build and tin sheds.

More pension fund architecture is on the way as the council gradually sells off its assets of land and buildings. Inevitably those who live in the place are protesting and just as inevitably they will lose.

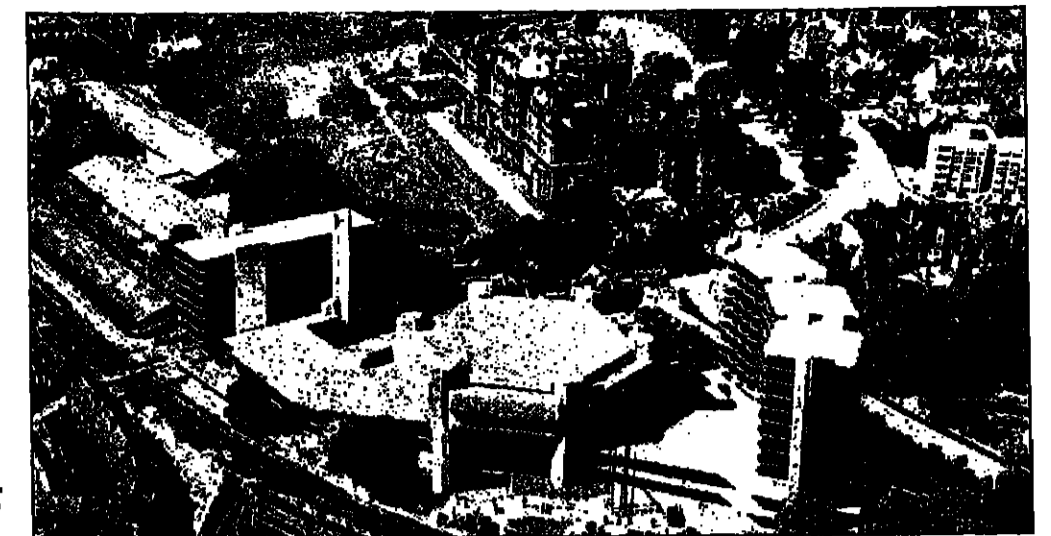
Nostalgia is a powerful emotion but an ineffective argument compared with generalisations about jobs and increased rateable value. The tin factories will perhaps have a few more stripes, or even art stone door surrounds, just as the superstores will be tricked out with bay windows and a bit of trellis.

Anywhere else all this would be sad enough: here there are a couple of especially poignant architectural ironies. One is the time capsule. Having missed most of the problems of the sixties we now have a full colour action replay twenty years later. Instead of pre-cast concrete towers, read instant executive detached. Two — the cruellest cut — an alternative is already built.

Normally it would be quite unreasonable to expect the citizens of a small North Yorkshire town to solve the problems of urban form in the eighties. In this case it is fair to expect an answer because they have an

excellent solution to congestion and sprawl already before them. Not models or visionary drawings but actually built.

And it works: the opulent domestic Edwardian buildings adapt to almost any use involving mainly people; housing, small hotels, pubs, offices. Outside, the ample, tree-lined avenues can cope with a reasonable amount of parking while the square and crescents provide a rich permanence we all seem to



Model of the conference complex superimposed on the town, designed by Morgan Bentley & Partners.

like so much. Equipped with a few more power points the ideal science park where you can live above the software shop.

What the place cannot accommodate are mechanical processes; retail warehousing, mass entertainment and package tourism.

Alas, we have a nice model that is almost certainly doomed. For we lack a theory that will join it to the problem. And the developers are unlikely to give

us another twenty years to work one out.

What gives strength to the idea of a town as a series of cash and carry warehouses or a picturesque collection of traffic islands is the absence of an idea of the place as anything else.

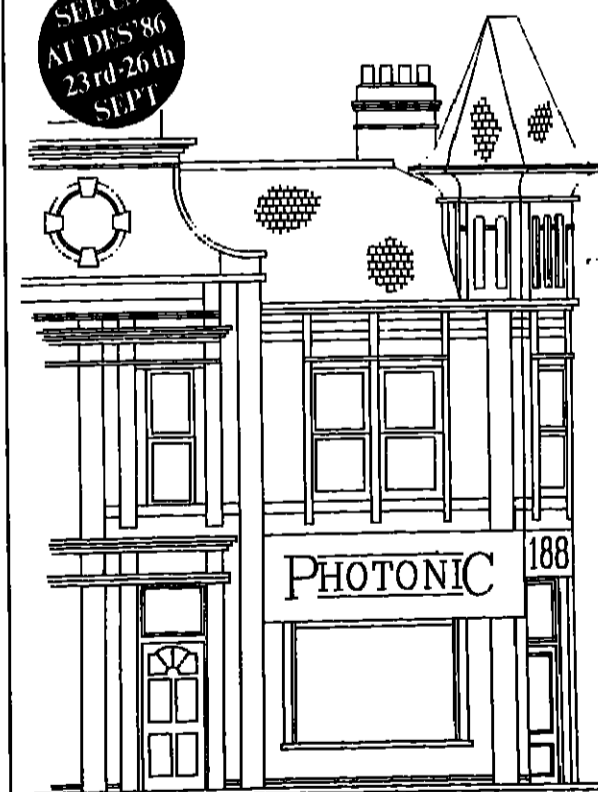
The only alternative to expediency we can think of is nostalgia — the town as evidence of the past. But since we cannot afford the past all we do is mimic bits and pieces in

artificial stone.

The community lacks a theory that can develop its history, that recognises large scale enterprise — however decorated — as incompatible with a rich, humane environment. So we are unlikely to realise in time that the best way to develop this particular place is to keep the buildings to the existing scale and — above all, as real people did in the real past — both work and live in them.

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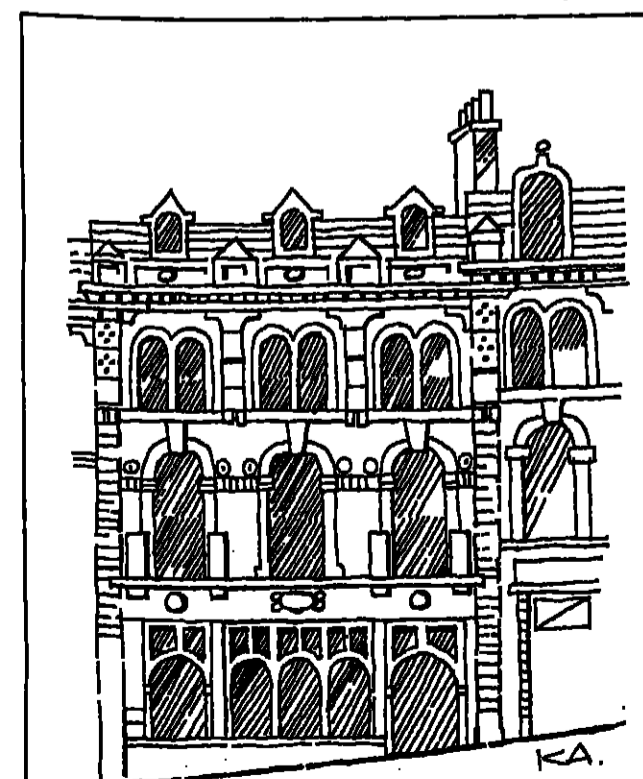
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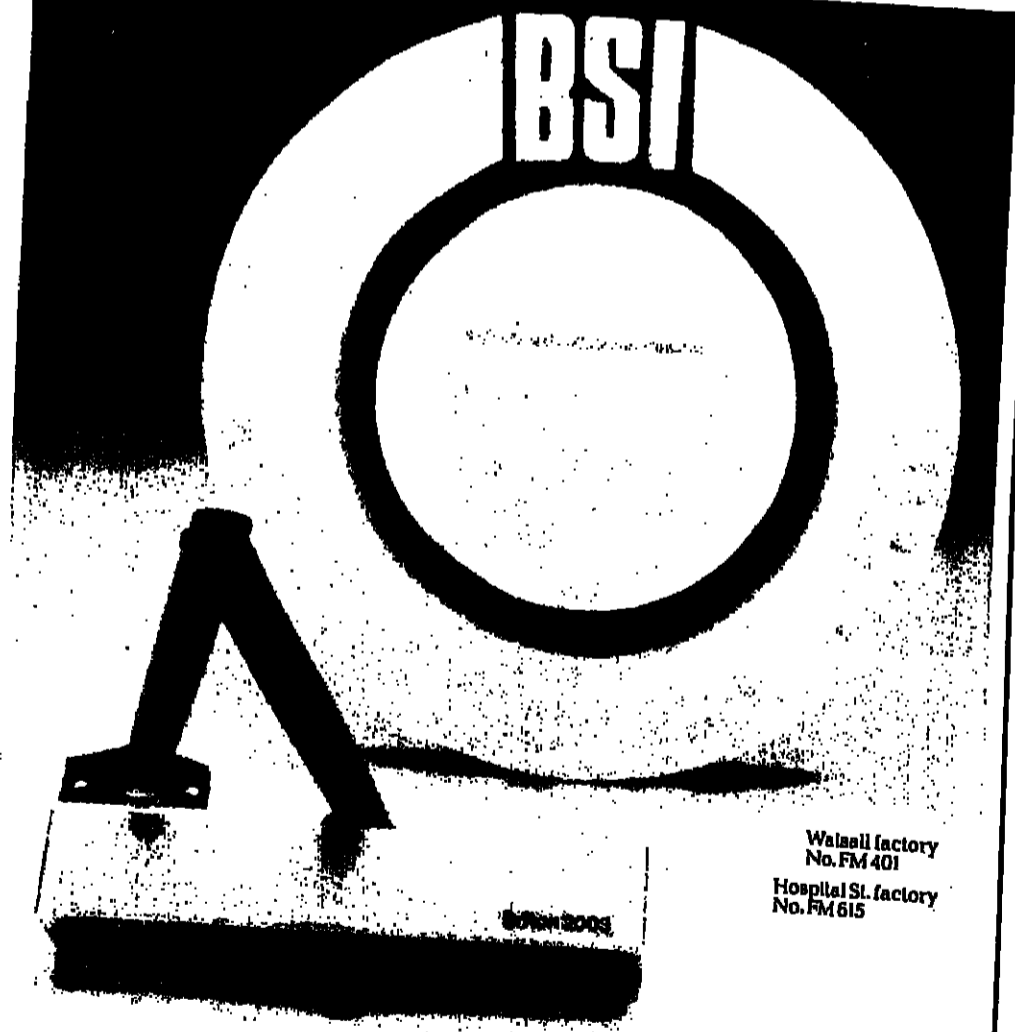
SPERRY

Tandon olivetti

AUTOCAD



"The opulent domestic Edwardian buildings adapt to almost any use involving mainly people."



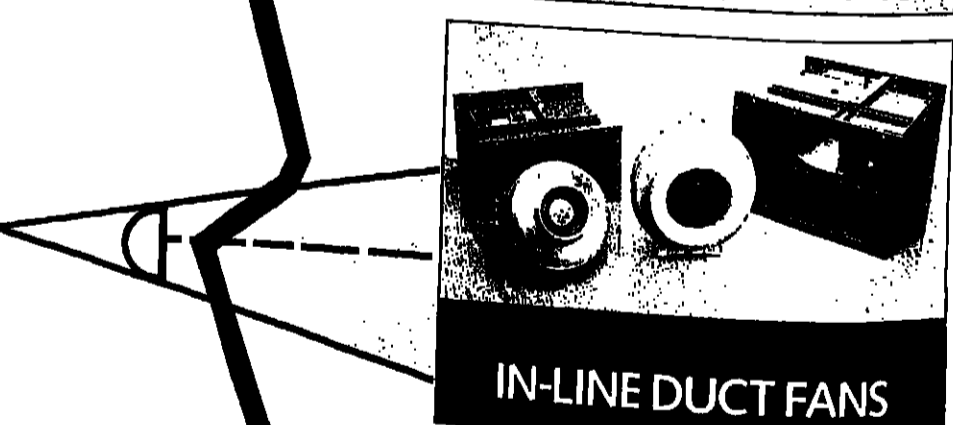
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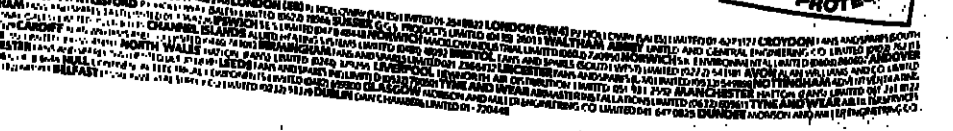
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Exhibitions

KING OF THE ALPS

Luigi Snozzi is the subject of an exhibition starting today at the 9H Gallery. Richard Burdett introduces his work.

JUST north of the Alps from Como, the heart of Italian Rationalist architecture, lies the Ticino, one of the four Cantons of Switzerland. The currency and the landscape are Swiss but the atmosphere is still very Italian.

The towns of Lugano, Bellinzona and Locarno — household names for contemporary architectural pundits — are situated in a dramatic Alpine landscape overlooking the Lago di Como and the Lago Maggiore. It is in this small geographical triangle that a thriving architectural "school", known as the Ticinese Tendenza, has established itself over the last 20 years.

Mario Botta, the Tendenza's most renowned exponent, suddenly came into the fore in the 1970s, riding on the wave of "regionalism". But Botta is just one — and one of the youngest — of a well-established group of professionals who have consistently, and patiently, produced an architecture of high quality. In fact, the work of Aurelio Galfetti, Livio Vacchini, Mario Botta, Reinhart & Reichlin and Luigi Snozzi reflects more the cultural context of the Ticino rather than strict adherence to any stylistic dogma inherent in the term Tendenza.

Snozzi, now in his 50s, is an influential and respected teacher who has built consistently over the last 30 years. He is quite quick to point out, though, that in this period he has won 14 major competitions and has only built one — the San Nazario school with two classrooms. And this is typical of Snozzi. To understand his professional existence one must understand Snozzi the man, as a radical political entity who, more than most, has practised what he has consistently preached.

Sixteen years ago he moved into the small but commodious apartment in a public housing

block at Carasso (which he designed with Vacchini) in order to convince his neighbours that it was possible for a family of five to live comfortably in flexible, free-flowing space. He has polemically entered competitions merely to point out the inadequacies of the brief, proposing solutions that at once appear simple and correct. He has always argued with his designs rather than in words, doing what the "site wants" rather than what the "client requires", giving him the reputation of being at times stubborn and utopian. But it is this insistence on external and internal coherence that gives his architecture strength.

Snozzi is perhaps better known for a series of houses, built in the surroundings of Locarno, whose elegant concrete structures are ensconced into their rural settings, framing and being framed by the often spectacular views. In its respect for the context, his architecture shows an understanding of traditional building form, while his use of materials — concrete, glass and steel — and articulation of internal space is unashamedly modern. In these houses, the play on section and quality of light is reminiscent of early Le Corbusier and Kahn, containing spatial concepts that can be traced in the later houses of Botta.

But Snozzi has also concerned himself with larger scale planning issues, either as the author of development plans for Swiss towns or through numerous international competition entries. Invariably, his design philosophy has been to "re-integrate" rather than "de-centralise" the urban fabric in attempt to curb the random urban sprawl of the 1960s. His projects for the Bologna (1983) and Zurich (1978) stations, Perugia administrative centre (1971) and Lausanne Polytechnic (1970) define an edge or a limit to the existing fabric so as

to reintroduce a degree of formal order and clarity. This is not achieved through grand geometrising gestures but through the subtle, even surgical interventions on the old and the precise positioning of new elements. Often, just a slight drop in level, the alignment of a wall, a row of trees, is all that is required to render the site intelligible as a whole.

It is precisely this level of design sensitivity that is displayed in Snozzi's most recent project for the urban renewal of Monte Carasso, a small town of 1,600 inhabitants between Locarno and Bellinzona along the Ticino river. At first sight the town appears as little more than a messy huddle of buildings with a run-down medieval convent at its core. In 1977, in a unique move, the local population rejected by referendum the 1960s development plan for the town which envisaged the re-

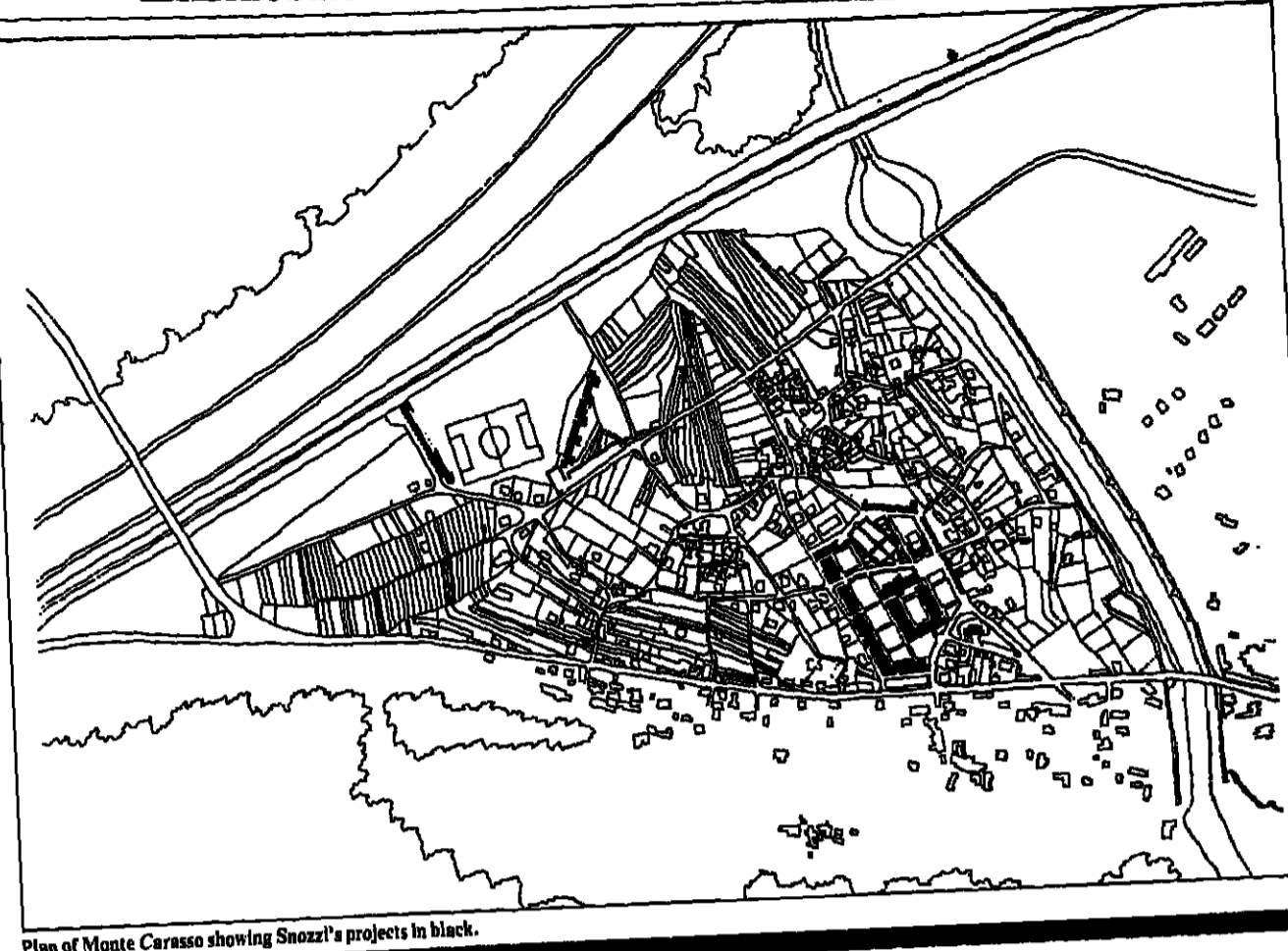
continued page 16



Lausanne Polytechnic competition entry by Snozzi, Mario Botta et al, 1970. Bianchetti House, Locarno, 1977.



Exhibitions



Plan of Monte Carasso showing Snozzi's projects in black.



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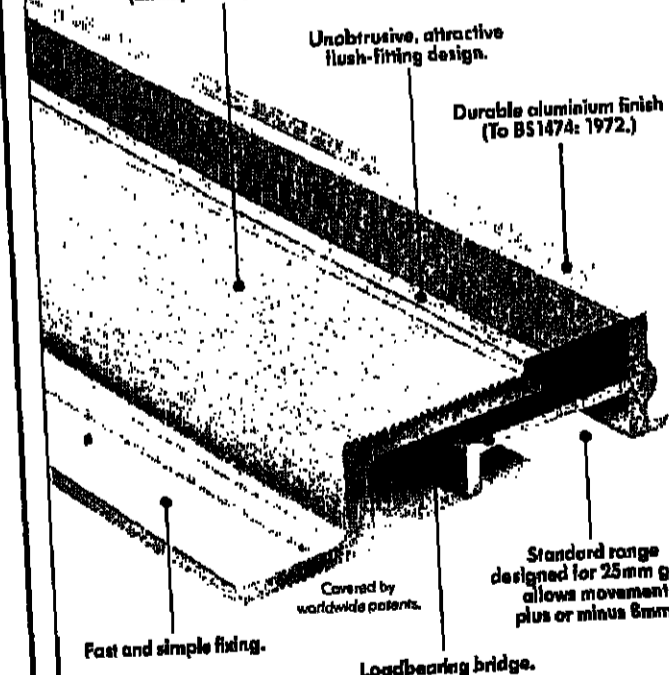
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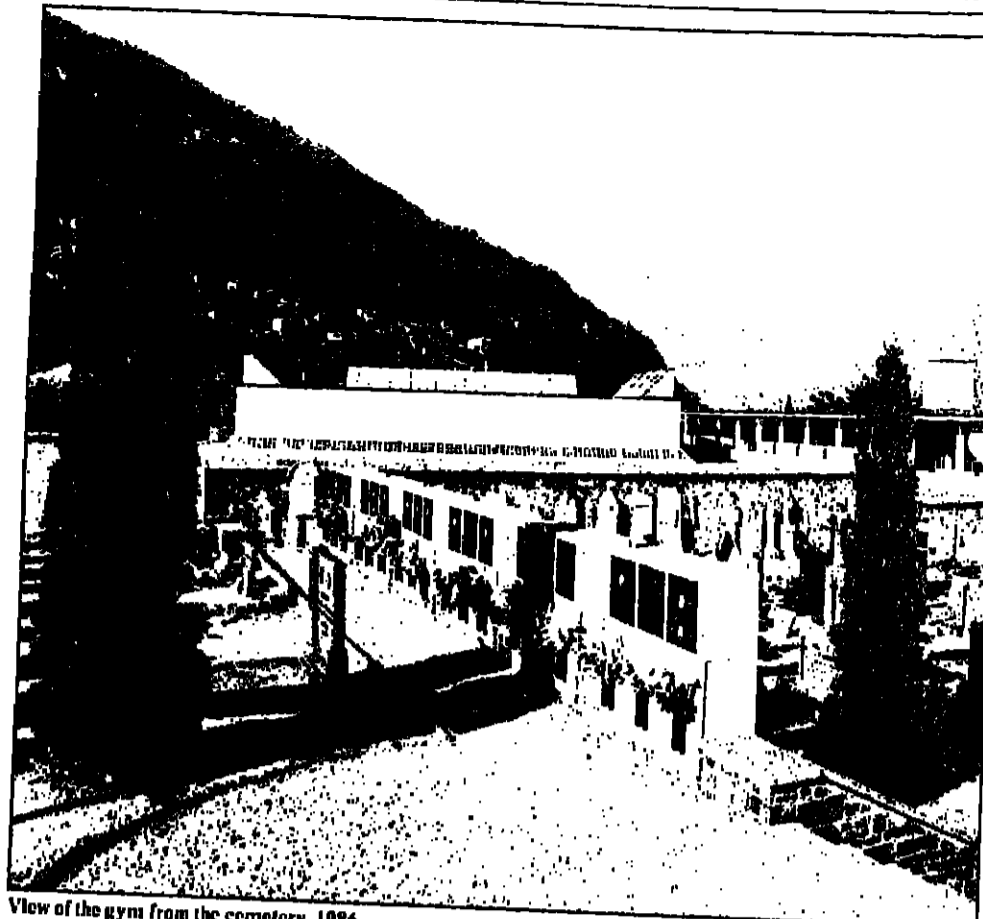
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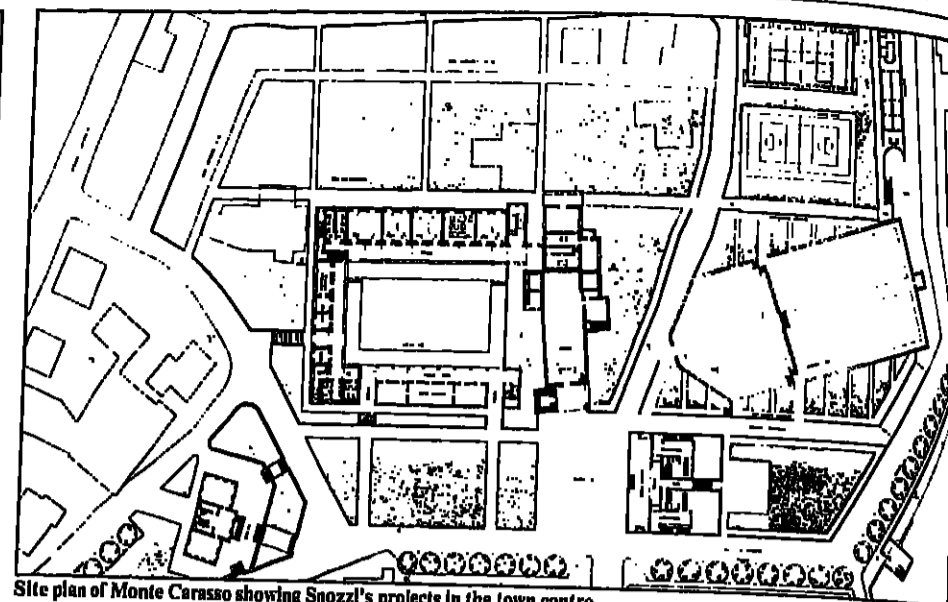


Kaimann House, Brione, 1976.

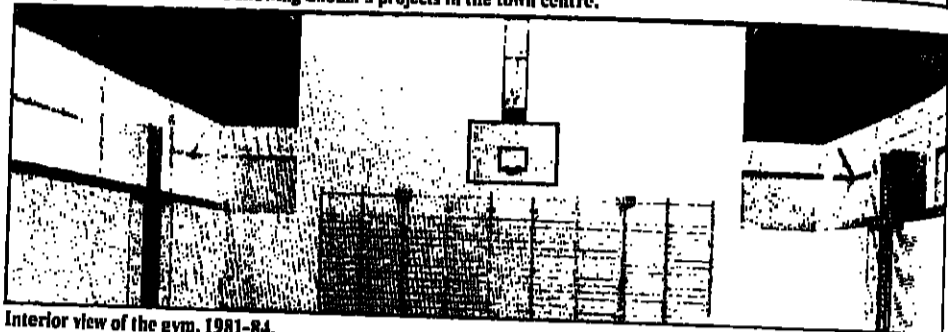
Exhibitions



View of the gym from the cemetery, 1986.



Site plan of Monte Carasso showing Snozzi's projects in the town centre.



Interior view of the gym, 1981-84.

King of the Alps

from page 14
cation of several public buildings to the periphery, in good "decentralising" tradition.

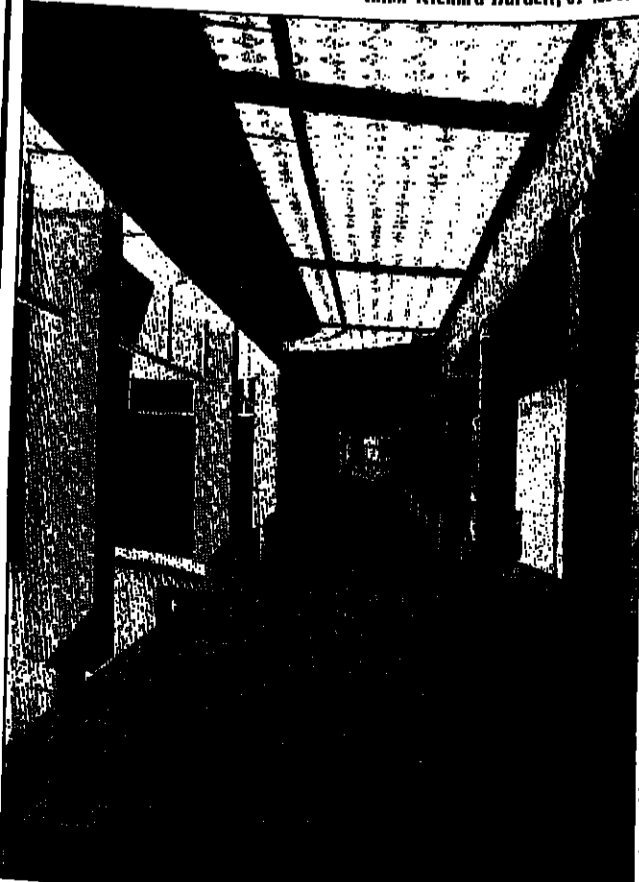
Snozzi was called upon to simply incorporate a new school within the existing monastery building. Characteristically, he responded by providing a comprehensive development plan for the whole town, which is both physically and financially more feasible. Working with the community and the municipal authorities, Snozzi proposed a new circulation pattern and public square that are punctuated at strategic points by new buildings: a bank, a primary and secondary school, the mayor's house and the gym complex. To date, the bank, gym complex and mayor's "tower" house have been erected and the monastery rehabilitation and public square will be soon on site. The housing blocks north of the core will be developed privately.

The proposal hinges on the creation of a new ring road around the ancient core and the provision of pedestrian links between the old and new parts of the town. The major public buildings — the town hall, school, church and bank — face

the new piazza, with the ring road passing through its southern edge along a tree-lined axis to the mayor's tower house. At this point, the angled boundary wall deflects the route in the direction of the cemetery and the gym which constitutes the north-eastern corner of the central core. In this way the bank, the mayor's tower house and the gym act as three formal elements that "sign" the new geometry of the town, establishing potential relations between each other.

The plan of Monte Carasso does not rely on rigid aesthetic control or romantic pastiche, but it is based on the identification of precise morphological rules that knit together the spatial structure of the town and its relations to buildings. It is a far deeper level of urban design founded on a profound understanding of the latent urban potential which successfully reconstitutes a sense of urbanity. A lesson for all.

"Light Snozzi: Urban renewal at Monte Carasso" is on show at the P98 Gallery, 26-28 Cramer Street, London W1, until October 10. Details: Richard Burdett, 01-486 3555.



The access portico from which the gym is entered.

EE=MK²

You don't have to be Einstein to attend the Milton Keynes Energy World Exhibition during 'Business Week'. Just smart enough to be concerned with energy efficiency and the latest innovations in housing design.

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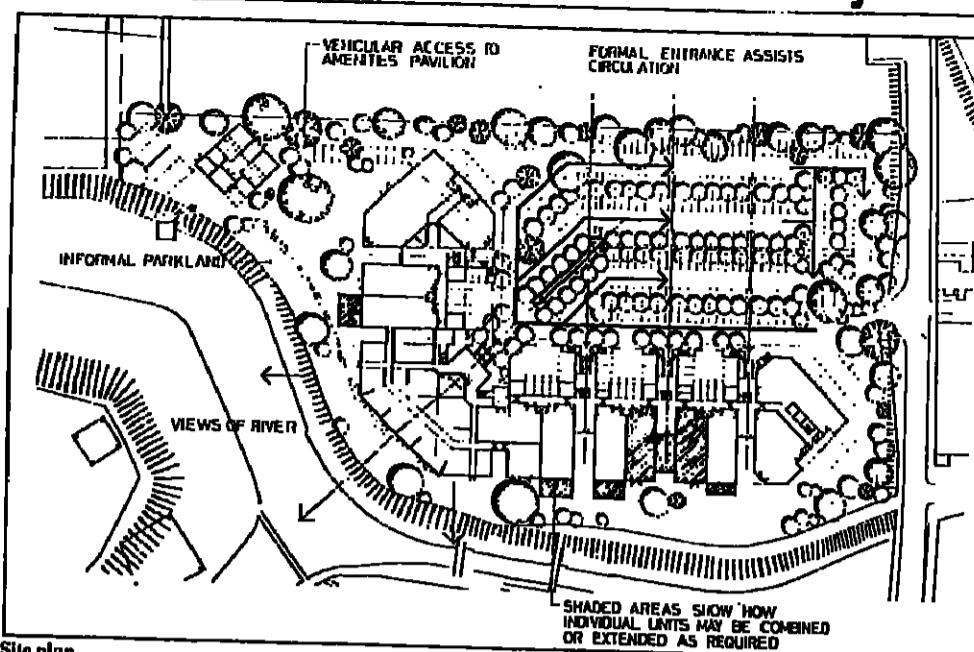
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Meyer competition



Site plan.

Joint second prize: Nigel Hall (£1,333)

Orientation
The complex has been orientated to provide a natural division between public and private uses, work and leisure. The development is essentially a single aspect building, turning its back on the car park and services areas and taking advantage of the views of the river and the leisure and recreation space that has been provided adjacent to it. This leisure area and the amenities pavilion are immediately accessible from the units themselves though direct vehicular access has been provided to the pavilion for servicing.

Formality: permanence
A degree of formality has been adopted in the development of the entrance and car park. The main entrance road loops around on a filter system which enables the unfamiliar visitor to pass each unit on entering, find a parking space and readily establish his destination.

For the familiar visitor and employees, individual entrances to units have been provided, access to these units can be from ground, first-floor level or both, depending on the final division of the units. The adjoining lobby areas are to be adapted to the individual tenants requirements to provide communal reception, WCs, meeting rooms etc. The main entrance to the building has been made larger in scale and has been emphasised by the use of a lich gate and

entrance loggia which lead the visitor into the main reception area. The smallest of the office units have been located in closest proximity to this reception area and its communal facilities. The largest units have been located on the end of the building's spine as these are less dependant on the communal facilities being more readily able to provide their own reception, meeting rooms etc. Access to these communal facilities is from the corridor that runs at first-floor level down the face of the building.

It is intended that the entrances and aspect from the car park should remain permanent as far as possible, any development or extension of units being on the river side of the building where the development by individual tenants is not to the detriment of the whole.

Informality: flexibility
The leisure and recreational requirements of the brief have led to the development of an informal parkland adjoining the river. The extensive use of glazing on this facade is intended to make the working environment as pleasant as possible, minimising the division between internal and external spaces.

The flexibility of the units has been derived from this informality, initially small expanding units may simply move into a larger vacated unit as each company expands. Suites may be taken over both floors or just one floor. Where it is essential that individual units should

expand then this can be done into the parkland without detriment to the landscape or the appearance of the building. The roof pitch has been made deliberately shallow around the periphery of the building to accommodate this expansion while the glazing provides a skin that can be extended or contracted under the eaves.

Site plan

I felt that grouping the accommodation was an effective way of sharing facilities and services. The building is orientated north to south, therefore ensuring the full benefit of natural light. Light can also be borrowed from the communal street.

Landscaped courts divide the development, creating pleasant spaces, and allowing for future expansion.

All deliveries to be made at the

Riverside elevation.
Joint second prize: Dominic J Eaton (£1,333).

rear, then distributed along the communal street, thus allowing the external elevations to be more prestigious. Services are located on the communal street, for easy access for all units. They are positioned below ground level for easy maintenance and replacement, and enabling more flexibility in the plan. Cooling facilities are available from piped river water. Parking is distributed along both sides of the building, to be screened by landscaping. The shared and sporting facilities are located at the southern end of the site, enjoying maximum

sunlight, river views, and remoteness from industrial activities.

Detailed plan

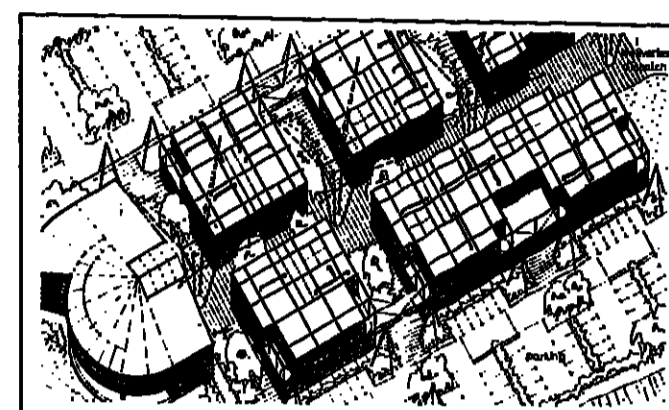
The major factor while designing the plan layout was the ability for each unit to expand into the courtyard. This enables adjacent tenants to expand simultaneously.

Deliveries, services and dusts are located in a 6-metre zone in the centre of each block.

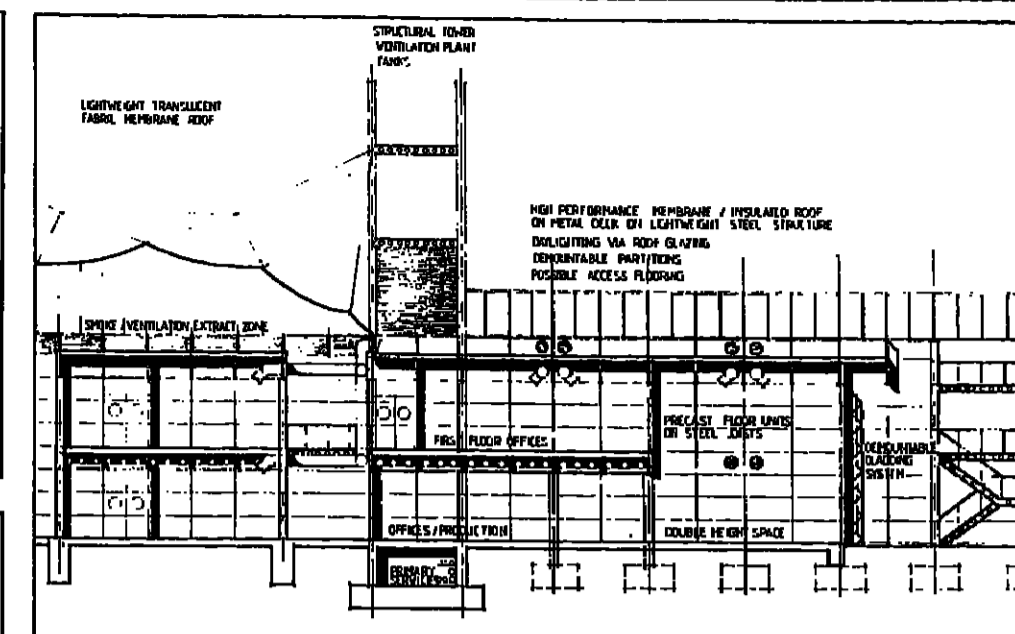
Structure
Each block is constructed with an exposed steel structure, on a 6-metre grid, with composite modular infill panels for use

flexibility. The panel linings are suitable for either office or factory.

The primary structure supports the Teflon-coated roof membrane. This gives many advantages — total unit flexibility; pleasant quality of light internally; fairly simple construction detailing; no leakage problems with the insertion of roof-lights; roof services protected from the weather; all service maintenance and expansion of units is under cover. The primary support structure is designed to allow for maximum clear cover.



Meyer competition



Section showing flexible units.

Joint second prize: Mark Ogden and Mervin Perkins of Cruikshank & Seward (£1,333).

Design objectives:

● To reflect with character and conviction the exciting and attractive environment that will be needed to satisfy commercial

and industrial demands into the next century.

● To develop an adaptable framework for multi-use business occupation.

● To maintain the separate identity of individual companies whilst unifying the whole into one management complex.

● To explore the design potential offered by an active management involvement during the life of the buildings.

Planning Concepts/zoning

● Central zone running north/south in form of covered concourse and containing shared facilities in single or two-storey block.

● Two zones of flexible space accommodating office/industrial units on one and two storeys together with main car parking.

● Parallel service roads along east and west boundaries giving access to all units and shared facilities where appropriate.

● Clearly defined transverse circulation spines containing toilets, stairs and hoists, and linking vehicular areas with main concourse.

Flexible units
● Adaptable construction enabling revised planning arrangements and additional mezzanine floors.

● Clearly defined network of circulation and servicing grids separating flexible space.

● Provision of range of unit sizes from 50sq m - 1,000sq m to allow users continuing choice of accommodation.

● Building form which enables fabric and services to be tuned to occupiers' precise needs whether for offices, production

space or warehousing.

● Ad hoc expansion possible in vehicular areas allowing individual companies to extend.

Shared facilities
● Arranged as individual blocks separated by landscaped courts under a translucent roof.

● Protected concourse also accommodates primary circulation routes, informal sitting areas exhibition space and internal planting, whilst offering potential for expansion of shared facilities.

● Dining and bar accommodation has external terraces and views over the river.

● Direct vehicle servicing to kitchen and toilet house.

● Central concourse leads to external spaces which have a sheltered and landscaped setting.

Construction
● Steel frame for speed of erection and future change.

● Demountable and reusable cladding and partition systems.

● Possible central storage of reusable components.

● Individual applications of suspended ceilings, access flooring and partitioning.

Services
● Centralised plan where appropriate: space heating boilers etc.

● Localised air-handling plant and water tanks.

● Structured framework for underground mains and primary air circulation.

● Flexible secondary distribution within units.

● Use of concourse as insulated buffer zone and possible ventilation pre-heat.

Site plan

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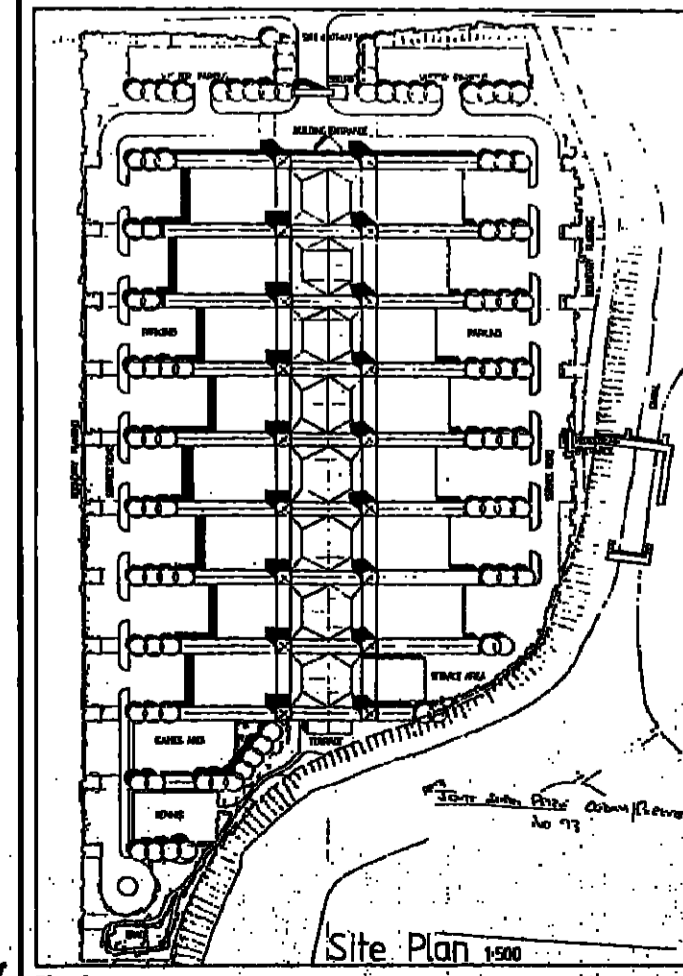
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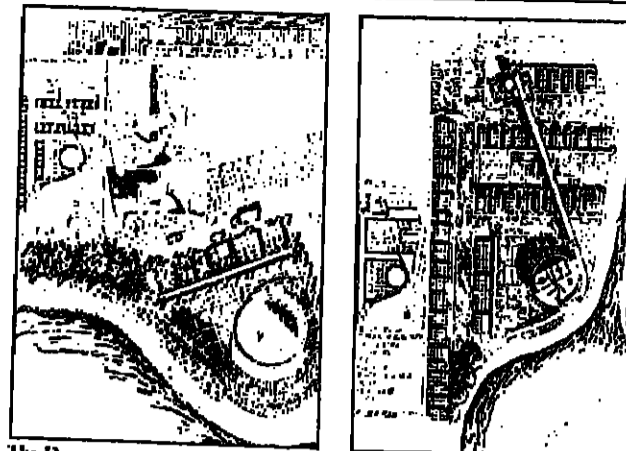
Highly commended:
T K Koranteng

My conception of this project is that of a fun place and workplace existing on the same site. The scheme therefore tries to evoke this atmosphere by:

(1) The use of the elevated Spine (influenced by the promenade idea), which bisects the site and ends up tracing the curve of the river, allowing users of the shared facilities to enjoy both the view of the river and the carefully orchestrated layering of the units and thus allowing working activity to go on without interference.

(2) The Drum (the main facilities building) is situated at the river junction facing south, taking advantage of the view and sunlight. The branch of the river at this point echoes the Spine and signifies the position of the Drum. The Drum in turn acts as the central element on the site.

(3) The units are designed as a kit of parts to allow both elevational and planning flexibility made possible by a 2.5-metre foundation grid with an assorted standard module of panels to fit. (This permits the extension and contraction of the units without distorting the architecture of the scheme).



The Drum.

The Spine.



Axonometric site.

Highly commended:
Dean Buchanan, Andrew McAlpine, Mathew Wells, Marie-Christine Larroche

We are entering a new industrial era and we need to step away from the traditional industrial estate.

The aim is to provide a new concept of the working environment, a development that is more than the businesses it houses.

Architecture to encourage a sense of place, to enhance the feeling of belonging, to generate a spirit of activity and mutual support, a seed bed for new enterprises.

The industrial village is more than the materials of its construction, it is of space, of people and their interaction, it is a community.

The Village Square
Space is at the heart of the whole development. Its architecture rests on the creation of a series of linked landscaped squares that provide a focus and a strong sense of identity. Everyone moves through these spaces, all units are entered from them via a smaller courtyard.

Each square accommodates some aspects of the shared amenities providing a social focus creating a variety of

activities and attractions and therefore an individual character to each space.

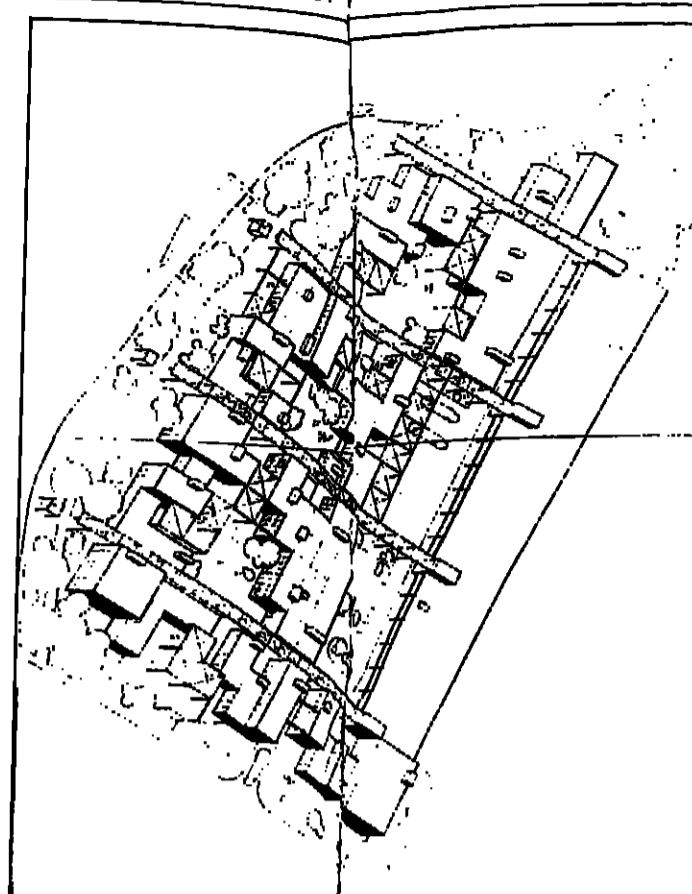
Covered pathways
A system of routes criss-cross and go around the scheme, linking parking and public areas into the whole — and providing an armature within which the development can occur.

Vehicle parking
Vehicles have been segregated to emphasise the human aspect of the pedestrian areas. The main access road serves a visitor car park and three-storey car park for 300 cars.

Commercial vehicles have a separate parking zone where deliveries can be made for distribution by forklift truck around the industrial units.

Reception building
A small tower and covered square mark the main public access to the site. Here is the main reception and management offices for the whole "village", as well as the five shared meeting rooms.

The pub
The cafe/bar is centrally located. This would probably be run as a separate concern, serving both the village community and the public. A sheltered patio overlooking the



Axonometric site.

river connects to the public footpath.

The restaurant
Located on the next square, this can accommodate some 200 diners. Served by a large kitchen unit, it takes maximum benefit from its riverside location.

The sports club
The small club house containing the changing rooms and two squash courts sits in a landscaped recreation area which includes the tennis court.

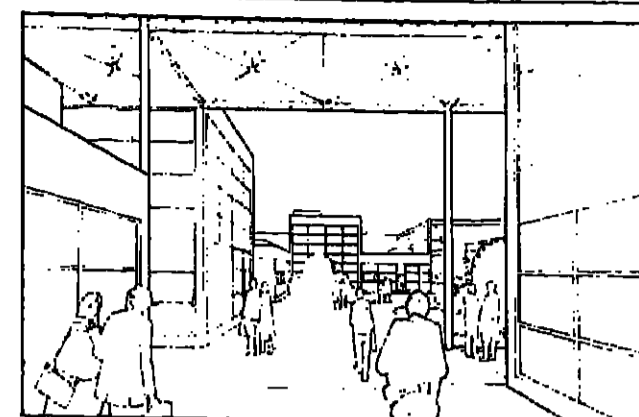
Business units
The basis of the whole development is a disciplined application of a dimensional framework and the utilisation of a hierarchy of elements.

This allows buildings that reflect user requirements and are flexible enough to accommodate changes. Maximum diversity within the unifying system.

This unit is grouped into a block of nine, providing a maximum of 468sq m (or 936sq m with mezzanines). Blocks are organised around a square defining its edges.

The site would evolve as an accretion of units from the main road back into the site. Developing block by block as economics and demand allow around the spatial framework

Meyer competition



View of square.

and shared resources cores. Dimensional co-ordination, strictly adhered to, allows for the application of a system of standardised components that can be assembled to meet user requirements and also provide a flexible system for cladding and servicing the space.

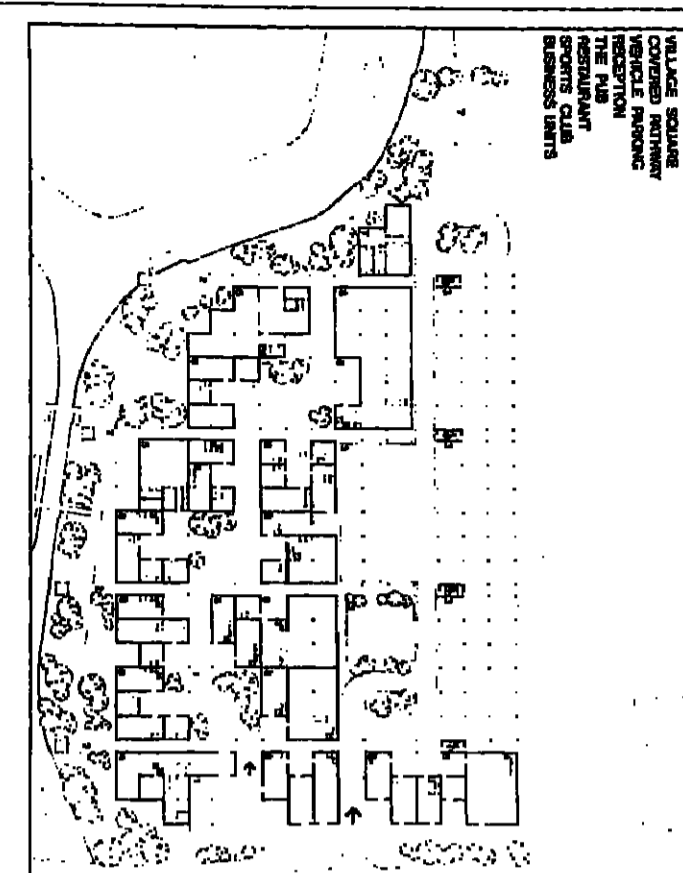
Cladding
Constructed on the concrete floor slab, each unit has a square of steel columns which carry the major lattice beam system.

Onto the simple structure can be fitted a range of standard elements. To provide a controllable internal environment, the units would be fitted with a solid, insulation flat roof. Covered

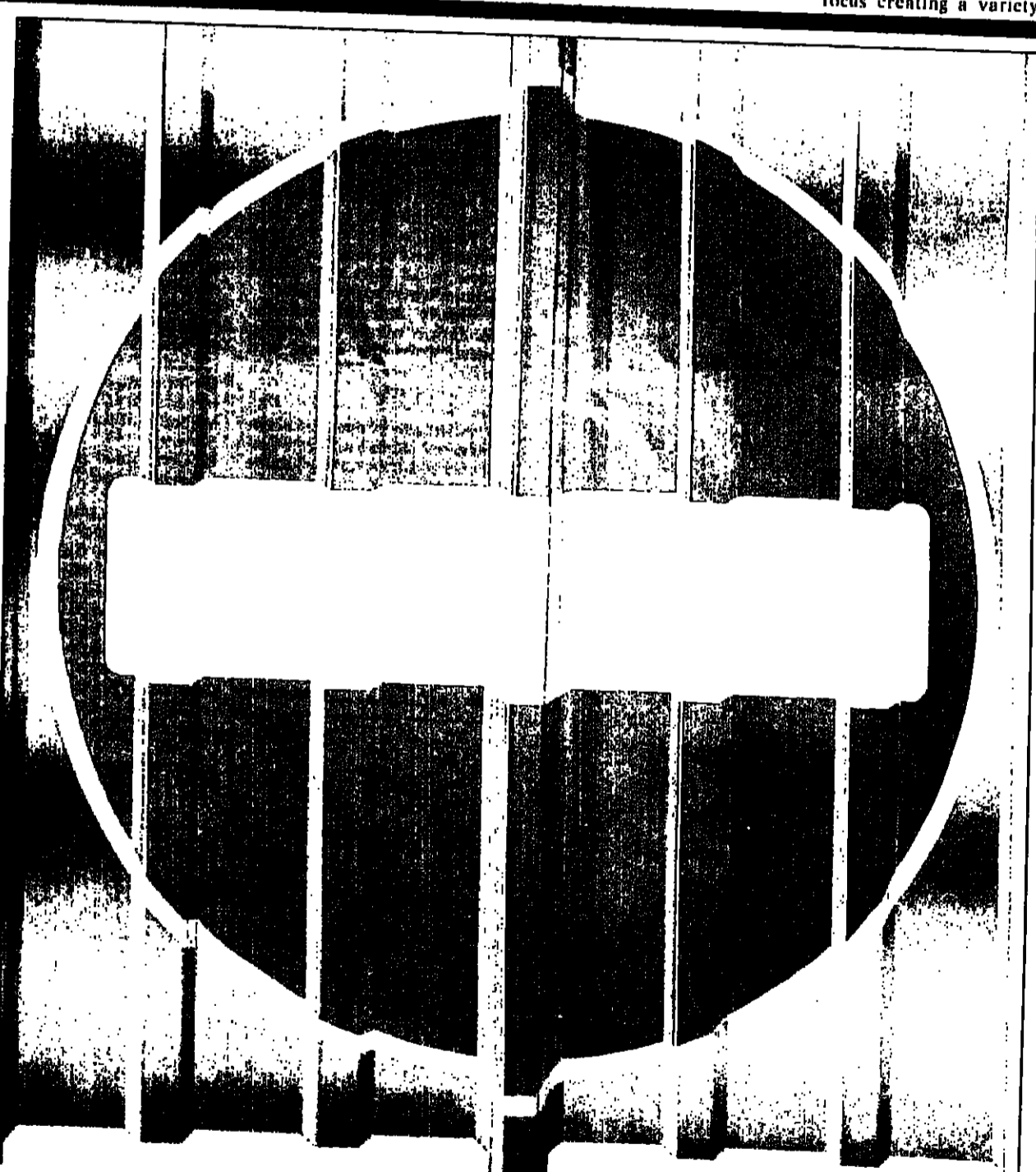
external areas are sheltered by lightweight tensioned teflon membranes.

A modular subframe forms the external walls. This allows the insertion of either colour-coated pressed metal insulated panels or sealed double-glazing units.

Services
Plug-on service components, including packaged units and storage tanks, would be mounted on the roof as required. Standardised movable toilet and kitchenette units would service the inhabitants. All would be demountable, ensuring flexibility and long-term adaptability to change.



Site plan.



Rain, take note.

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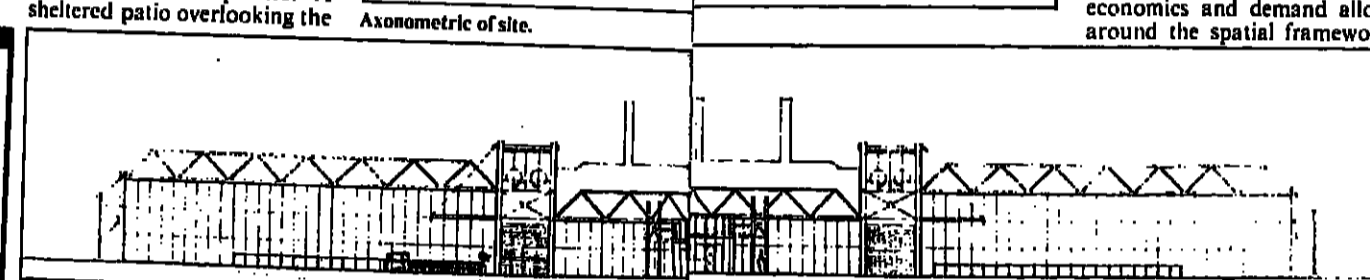
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Entrance elevation of Michael Cross' scheme.

Highly commended:
Michael Cross

Flexibility and adaptability are the key requirements for the success of the scheme. The building that brings the Business Park to life must not be a finite statement, but more a framework within which the companies who choose to take space may flourish, and in doing so have at their disposal an environment that provides them with the base from which they may find success in the modern business market.

The solution is found in a building that organises the basic elements of shared space, service and environment, yet accommodates the organic growth of the "live" elements of rentable space.

The building then evolves with the companies who use it, becomes the expression of their confidence in individual and collective abilities, it is the fabric that binds the parts, while allowing for their freedom of movement.

The structure is deliberately bold, seen as a definite statement of confidence, of the inevitability of expansion. The parts are just that, a kit of choices from which companies taking space may choose their image, in glass or colour, set into the whole.

The core is the meeting place for all, whether to eat or to sit and talk, where ideas are exchanged and confidence grows. No need for a view of the river here, the excitement is all within the space itself.

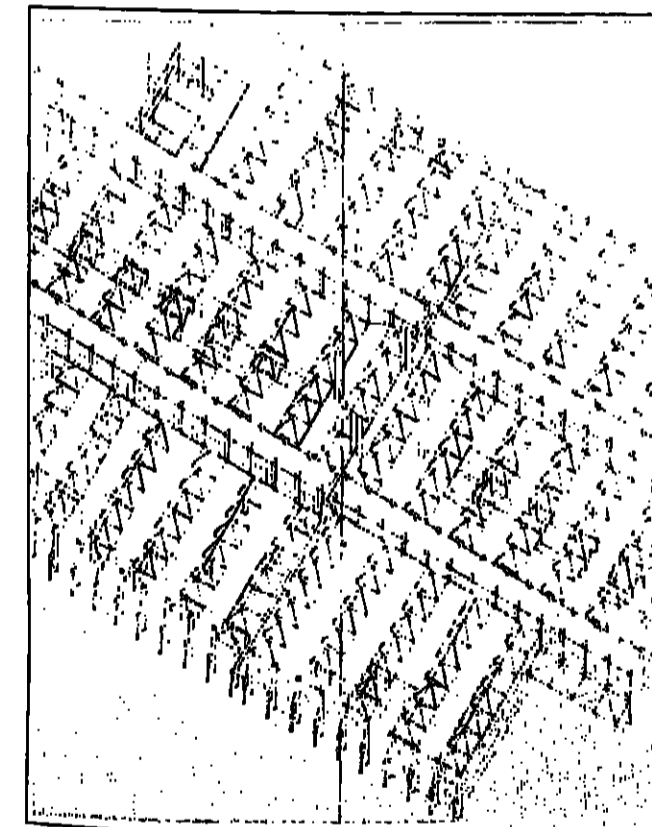
The scheme as drawn shows just one possible solution to the arrangement of the start-up spaces, taking 7,600sq m of a possible 9,650sq m with the confines of the structure.

The building is a single-storey

structure, that allows for maximum flexibility in space allocation. In order to free as much of the site as possible for the arrangement of rented space and for the creation of landscaped grounds, the car parking has been placed at basement level with access at the site entrance. Further, the intrusion of heavy service vehicles into the site has been limited to the entrance area.

So that all companies who take space will have access for goods, the scheme provides service "streets" off which the rented accommodation is arranged, served from the loading areas. Goods are taken from these points via forklift trucks, powered pallets, or by hand depending on the nature of the goods. The streets are designed to accommodate two-way traffic. It is thought that an internal distribution network would be set up, perhaps by one company taking space, that will handle the deliveries of smaller parcels and packages to and from the loading areas. These streets also provide the main services distribution from plant located at the core. Here air-conditioning units are located over the toilets and plant rooms, the two ground-floor plant rooms containing emergency generating equipment, etc.

The structure of the service streets provides support for the truss beams, designed to allow for the division of space at 5m centres parallel to their axis and at increments of three panels at 90deg to their axis. The dividing partitions are constructed of steel post and purlin frames suspended from the trusses, held only in position at the ground-floor slab. "Party" walls are then finished with panels either side of these frames, which may be infilled with sound insulating



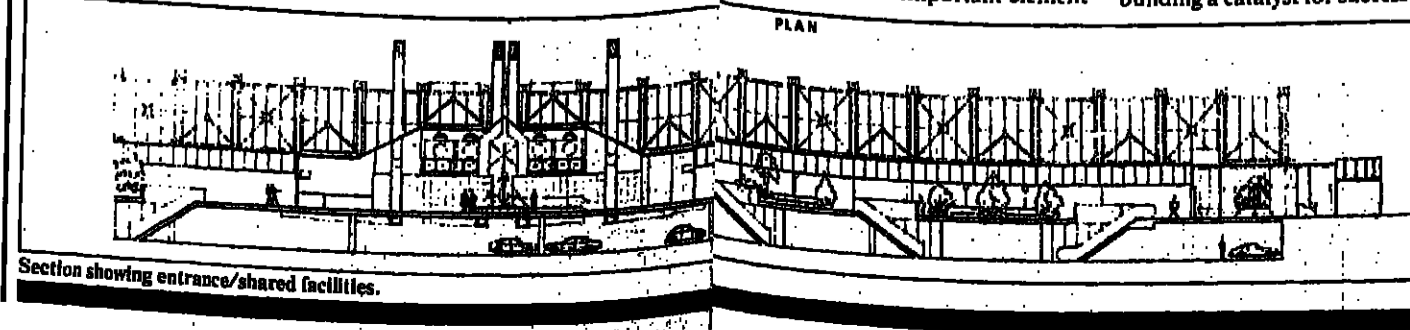
Axonometric.

quilt as required.

The design of the supports at both ends of the truss is such that their height may be raised to suit the requirements of the companies taking space, so that any storage requirements that may arise may be accommodated vertically as well as on plan. It is envisaged that the site management will provide two modified forklift trucks capable of lifting or lowering the trusses, which are then held in position at their supports with suitable pins.

Providing a "smart" front door to each company as well as ensuring full service access was felt to be an important element

of the brief, further that these two elements should work autonomously. The axial pedestrian street is semi-protected and treated to impress; the grounds onto which the perimeter units face are similarly landscaped and finished. In reaching a particular company the visitor may use this street via reception, or directly from the car park, or may travel direct to the perimeter units where parking is provided. It is envisaged that the finished scheme would be bright and lively, and the central shared space a focal point of activity and interaction, the building a catalyst for success.



Section showing entrance/shared facilities.

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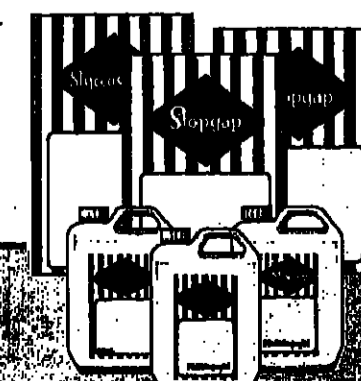
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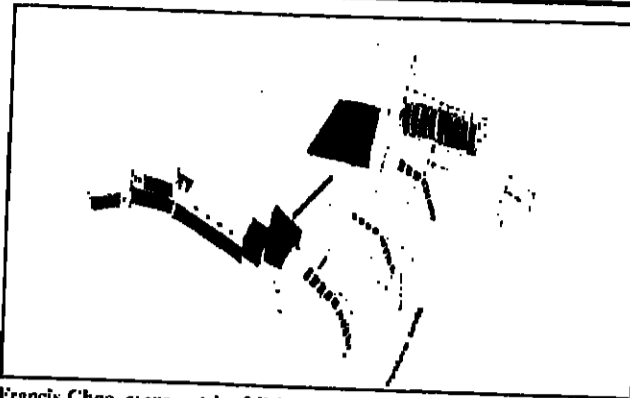


Stopgap

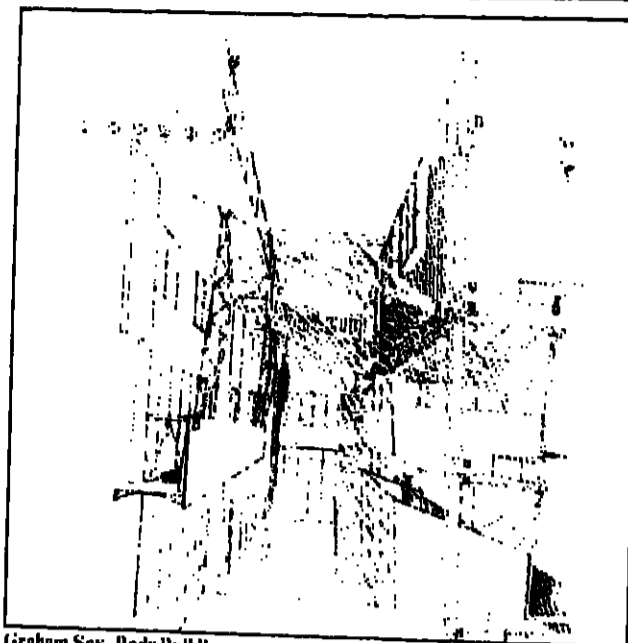
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FIGHTING FIT

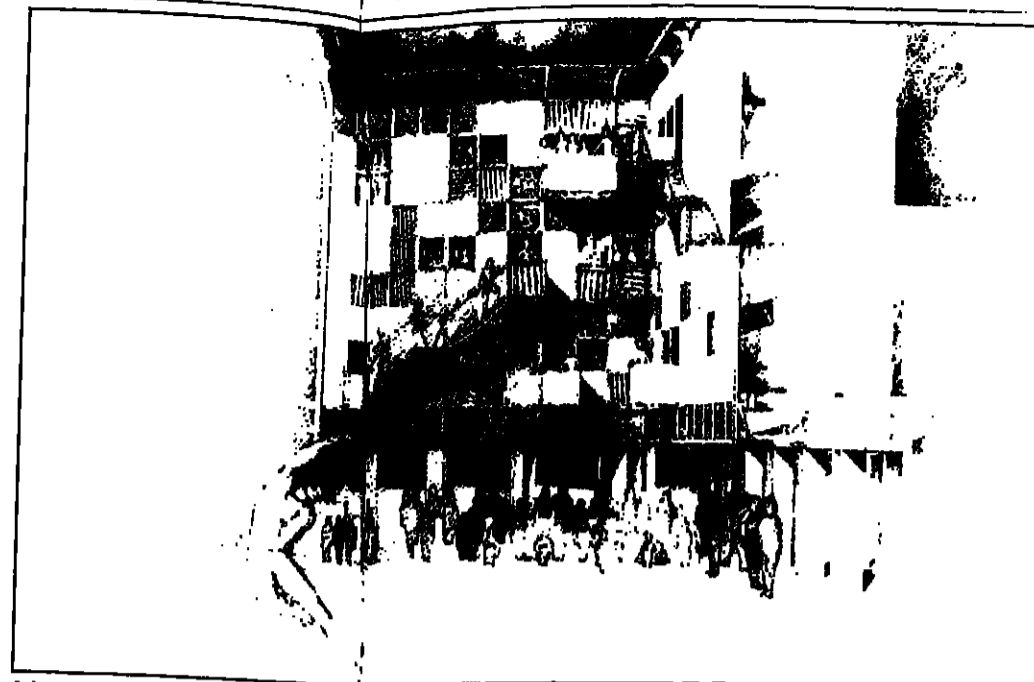
John McKean previews an exhibition of work by North East London Poly graduates that opens at the Building Centre, 26 Store Street, London WC1 on September 22. (Photos: Geoff Beeckman).



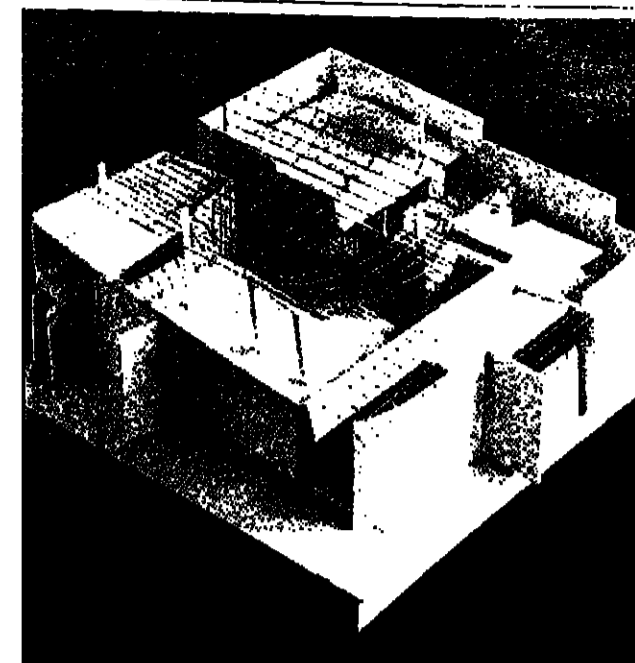
Francis Chee, axonometric of Grimm Brothers Museum.



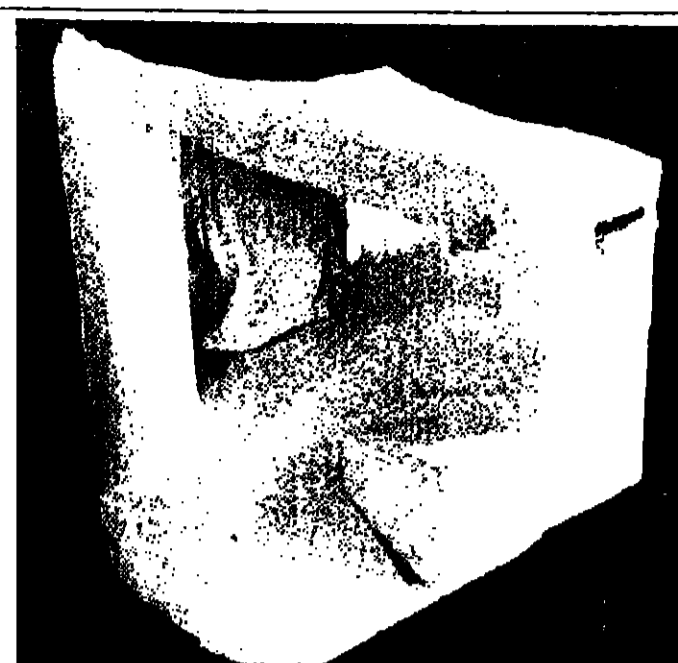
Graham Sex, Body Building.



John Monk, Interior perspective of Cunningham Dance Theatre.



Shahida Khan, model of the Pollock Gallery.



Janet Stapleton, sketch model.

ONE morning at the very end of July, while Martin Pawley's savoring of the Architectural Association end of year show in the *Guardian* was interrupting the digestion of breakfast, the August *AR* entitled "The New Spirit", hopped on the doormat.

To Peter Cook, writing in *AR*, the "normally cynical AA kids clapped and cheered" the presentation of Co-op Himmelblau, the razor-edge of this "new spirit", freed even without Pernod, and characterised by an ability to enter life wackily pre-ventilised and ransacked, just as the chic pre-faded and torn levis of yesteryear. It is alive, wow! on the wing, an' tha'!

Just some 10 per cent of the audience hooked puzzled and couldn't wait to creep back to those earlier games of post-modernism offered safety and orthodoxy.

I didn't catch all that much of this new Spirit percolating through to this year's AA summer show either, myself. But to Pawley, as absurdly theatrical as ever, the only sign of hope left at the AA (these days in the sci-fi-hi-tech unit of Ron-Helton and Jan-ka-Pli-Chky (what onomatopoeia in these click-clanky syllables straight from the world of kids' "transformers").

Well, there was "one of those London polytechnic" whose tiny diploma show this July displayed a spirit just as free and full of life as any, as far from easily rationalised post-modernism as any of Cook's good guys; but also unfettered to either his Himmelblau-punk or to Pawley's Herron-poly-tek.

This is at North-East London Polytechnic in Stratford. While the cross-fire overhead about the whole future of the school was keeping fivers, lawyers and news reporters well fed, the diploma school beavered away quietly and, in its charming studio in an old East End board school, put on a show which will be worth the visit when it transfers to the Building Centre on September 22.

The full and part-time diploma students are all grouped in "vertical" units: Christine Hawley, the course tutor, heads one with Barry Sewell; the other is run by Ron Kenley and Helen Powell. (There has also been a third group, a "thesis unit" of deserved obscurity, although in fairness its stogy and timid work seems careful and no worse than the mediocre diploma "theses" still produced by other schools one need not name.)

The Hawley unit's work inevitably shares refrains with the Cook/Hawley student work on

show at the AA. For explicitly central to the exercise is the collaboration between groups they teach in four schools, these two in London and two in Germany, at Frankfurt and Graz. Full-and-part-time NELP students joined students from the other schools in Frankfurt, Stuttgart, Graz, Vienna and Kassel — the year's work centering on designing a new museum for the Brothers Grimm in their home town, Kassel.

If this level of energy in an old east-end part-time course which only recently gained RIBA recognition is inspirational, the other unit's is little short of miraculous: they took the complete unit to Manhattan, as their central event in a year devoted to getting under the skin of, and designing for, American culture.

The staff and students are glimpsed still in studios, modelling, talking, drawing, late into the night: the conversation, begun in the autumn, has lost no impetus by July. Such energy might jack up any course in architecture — and in this tiny school that is not too difficult. In itself this doesn't guarantee an equivalent quality in sensitive designing. The exhibition, however, answers that question without needing a verbal description here.

The Hawley unit shows exciting work often drawn with verve and enthusiasm. It is not to be scoffed at for being derivative: fragmentations and ramps everywhere, anthropomorphisms and (particularly) zoomorphisms — crustaceans and scales. Sure, these are memories of various recent (and so just passé) preoccupations,

from OMA to Cook/Hawley's own work, even noting old foggies like Ungers and Stirling, and of course including both "new foggies - new spirit" kids and lunar-module nostalgia merchants.

Francis Chee has a lovely, menacing, mailed-glove from the Grimm Museum; Mark

Sparrowhawk some frighteningly hyper-realist, scaleless details of mechanism held mechanically together; of them all Michael Constantinou's suave Grimm Museum perhaps chased formal expression (after Hadid and OMA) the furthest, at the expense of spatial expression lost en route.

Conversely, the work of the Powell/Kenley unit appears to the first glance as "Fragmentary portraits of a potentially less fragmented, more full-bodied architecture". Their programme, centred on the design of an American culture centre, had the aim "to raise as many questions as it answers; about culture; about America; about centres; about the role of

architecture in expressing these things". And it certainly plunged the NELP students into a new world, centred on abstract expressionism. Each had to prepare a paper on an American architect, on a London-site-related issue and, centrally, on a US artist.

But what is interesting is the design method, and how Powell and Kenley led each student to a new way of seeing the creation of places.

The study of the artist, of course, slowly produced Rothko derivatives, attempts at Pollock look-alikes and representations of Barnett Newman, David Smith, Stella and so on.

So what? Well, from these would slowly come new understandings of spatial order and its symbolic content.

But what is a Pollock space? Shohida Kahn experimented with framing Pollocks, they became three-dimensional, and she built plaster and fabric models, until finally producing a fascinating glimpse, particularly in developed sketch models, of a Pollock gallery with aviary and aquarium.

Terry Meade developed ideas from Alice Aycock's "machines" into a jazz centre; Trevor Chapman found himself "building" a Rothko space in layers of sand and resin and thence, via the Laurentian library, to a Rothko Gallery for Sublime Art; Graham Sex, from his study of David Smith, developed a "body building" with figure-like structures.

And if the given artist is a dancer? John Monk had only once been to dance, and had seen Merce Cunningham. How do you represent a Cunningham space? His development, via choreographic diagrams and images of gesture of movement (like Pollock, after all), ended in the design of a Cunningham Dance Theater of real substance, perhaps the most successful in the unit. (Monk was awarded a distinction, as was Chee, from the Hawley and Sewell unit).

Modelling is here the central means by which designing is pursued (although there are some fine final drawings). The skill is in the modelling of space itself. As Kenley says, "the interest is in spatial order starting from space rather than from order". Photos seem to show a sculpture studio, full of working models, students man-

ipulating plaster and timber and wire. The method is audacious in a poly diploma course, which one might expect to produce office-competent graduates of limited originality.

This unit, whose work has been developing for three years, now seems genuinely experimental rather than derivative. Clearly here too are links with the AA (if different ones from Hawley's). Powell teaches the AA foundation course with Ken Turner, which showed some remarkable work in the summer show; both there and at NELP, for example, the assistance is credited of Raoul Bunschoten, London's latest proponent of the "Cranbrook approach", and whose own unit at the AA is unlike anything else.

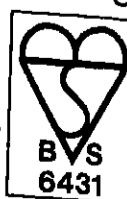
At a time in its fragile life when any school may be tempted to play safe, the NELP diploma school is willing to risk, to jump. Each unit experimenting, exploring in its very different way. And yet perhaps the best student work on show was from one who had spent a year in each of these units. Ron Herron, long-time friend of NELP and retiring senior external examiner, said "if that scheme had been at the AA, it'd have won the Diploma Prize".

And I'd guess that even the *Guardian's* stern critic might concur. But this scheme, John Hesse's Grimm Museum, is not just hi-tech pyrotechnic. More than just beautifully detailed and drawn sinews, it is a genuinely detailed and imagined architectural body.

The DES and the RIBA intend to close this school down. Its diploma course this next year is already over-subscribed. Its reputation is not going to lie down.

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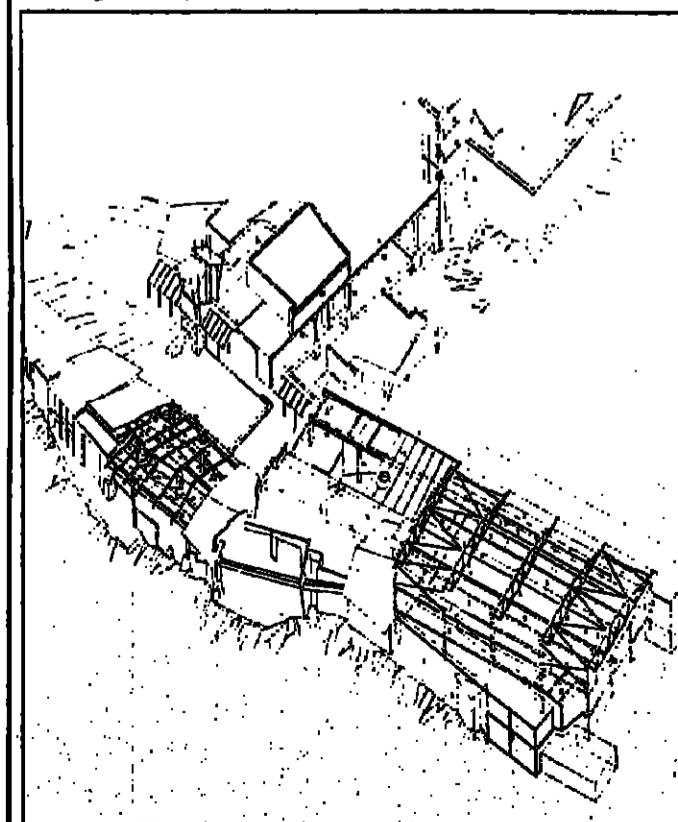
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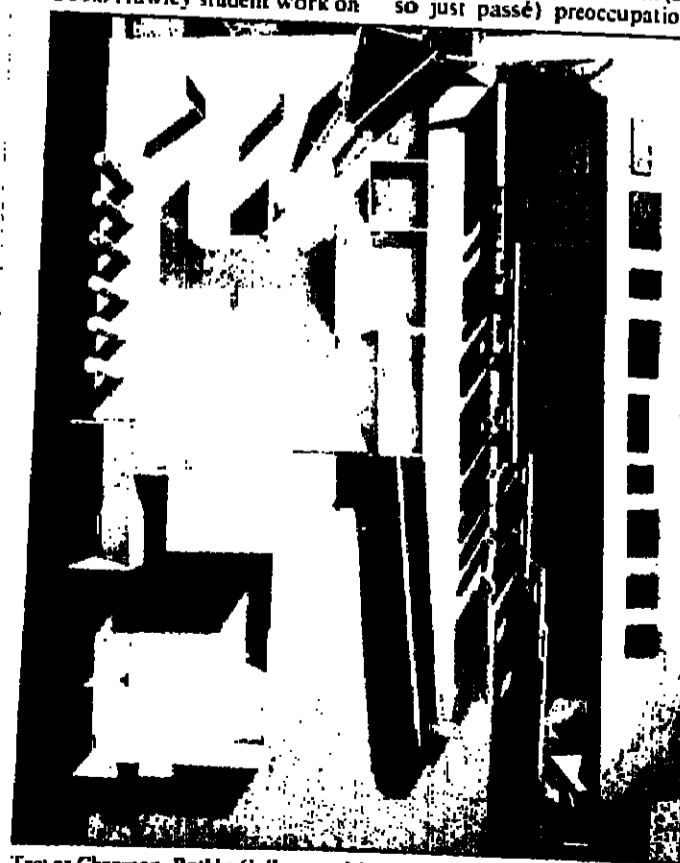
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John Hesse, Grimm Brothers Museum — axonometric.



Trevor Chapman, Rothko Gallery model.

BRITAIN'S first National Garden Festival, now entering its final weeks on the reclaimed Etruria steelworks site at Stoke-on-Trent, underlines some of the endemic and unsolved problems of garden festivals.

It promises to have been less of a success commercially than aesthetically, and doubts about Stoke council's policies on after-use of the 180-acre site threaten — at least in some people's eyes — to undermine its achievement as a showcase for landscape design and practice.

First, the commercial aspect. The NGF's final balance sheet will reflect three main inputs — gate money; sales and sponsorship; and disposal of buildings, structures and other assets belonging to the festival company and to be removed after the festival ends on October 26.

When the festival was in its planning stage it was rightly said that Stoke, with its central position and easy access from the motorway system, might well exceed Liverpool's 3.3m attendance two years earlier — if the weather smiled on it. The weather, at least in the first four months, did not. Despite peak days like the 32,000 attendance on August Bank Holiday Monday, numbers have lagged. By the end of August, some 2 million visitors had attended this year's festival. Respectable, but not what NGF managing director David Hancock had been hoping for.

By contrast, freed from the restrictions on sponsorship and commercial input that applied to Liverpool as an international festival, Stoke seems to have done very well as a sales exercise. Nurseries and horticultural suppliers had much more room for manoeuvre, and visitors who came to look at it primarily as a plant and accessories showcase — a garden centre writ large — must have been delighted with what they were offered. The nurserymen and landscape contractors rose to the occasion.

Commerce is, sensibly, concentrated round the Festival Market on the eastern side of the Woodland Ridge and between it and the main car-parks.

Andrew Sebire, whose practice Sebire Allsopp designed most festival buildings apart from the festival halls, has been unhappy about the commercial takeover of his festival market building and the way in which ad hoc signing has proliferated. Most visitors — even those with an eye to these things — will scarcely have been disturbed by this. The market building is big enough and robust enough in its design to ride above minor excrescences and keep its identity.

THORNY PROBLEMS

The successes and failures of the Stoke, now in its last weeks, have important lessons for future British Garden Festivals.



The William and Mary Garden, one of a series of formal gardens designed by the Donaldson Edwards Partnership.



Site plan.

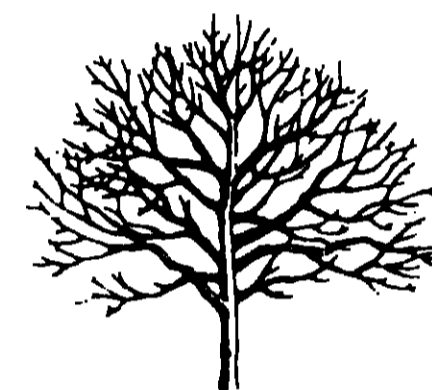
ity and appeal.

The woodland ridge must surely be judged one of the chief successes. It has been criticised for lack of finish and maintenance, and for failing to attract enough visitors. These criticisms miss the point. If wild flowers grew where not originally intended and were *ex post facto* awarded the status of nature gardens, so much the better. The essence of the ridge is its informality and lushness. With these gardens merging into its slopes, it provides a tranquil retreat from the marketplace below to the east, a contrast to the formal set-pieces of the period gardens below to the west.

The ABK/Ove Arup festival halls, five white cones of heavy-duty plastic tenting, are a triumphant success. They are the kind of imaginative solution which combines visual appeal to a broad public with sure-footed classic design; they provide perhaps the festival's most potent landmark. Unfortunately, and quite unintendedly, they have tended to distort the visitor movement pattern and deflect people away from another competition winner, the Derek Lovejoy Partnership lakes. Many visitors are scarcely aware of them except as a pleasant backdrop, and altogether miss another major feature, Greenhouse 2000.



Rocky Valley, which cuts through the woodland ridge with footpaths and a narrow gauge railway track. William Gillespie & Partners.



THE RICHARD graefe STORY

(Reprinted from "Latham News", Summer 1986)

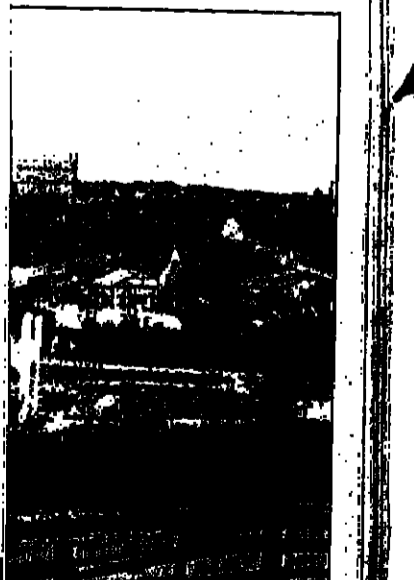
more immaculate — though not necessarily more satisfying — festival. But then they would have taken 10 years to do it. Design co-ordinator Joe Samworth recalls that his team had not much more than 18 months. Some of the shortcomings are the result of simply not having time to stand back and appraise coolly what they were desperately trying to put together. But all in all, says Joe (now in private practice at Barford, Warwickshire, as Joe Samworth & Associates): "I'm amazed and turned out."

He, however, like managing director David Hancock, is distinctly uneasy about Stoke council's handling of the site's after-use. The 50 acres of Woodland Ridge, including both Maypole and Labyrinth hills, are to be retained as public park; also excluded from the council's marketing of sites are the woodland fringes along the canal, the marina (British Waterways Board), and its associated pub and houses.

For the rest, says deputy city estates officer Mike Astbury, the council is taking a fairly flexible line. There are seven development areas, and the aim is to attract employment-creating developments. These include a hotel, offices, light industry, warehousing, other industry, leisure, and a small amount of housing. How much of the festival landscape survives depends on individual developers: the Lovejoy lakes, for instance, might be filled in, or if a developer is sensible enough to see them for the asset they are, retained. "We will tailor sites to suit developers' needs," says Astbury.

It is this very flexibility that alarms the critics. It amounts, they say, to opening one's arms and welcoming anything that creates jobs. They would prefer the city to take a much stronger lead, going for upmarket users who can be expected to appreciate the value of a landscaped setting and maintain it. They distrust guidelines which welcome warehousing — generally not the optimum creator of jobs per pound spent or sq ft of floor area) and other (presumably "heavy") industry, which is not exactly one of Britain's economic growth points and could well undermine the attractiveness of the site to the leisure and hotel market.

Do Stoke's city fathers know best what is good for their patch? They ought to, but it seems doubtful that they have really grasped the aims or full potential of a garden festival strategy. And, the critics would argue, in some respects Glasgow is in dire danger of repeating that mistake.



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Seen from the Woodland Ridge North, Brighton's exhibit — a dome modelled on the Royal Pavilion — with Sebire Allsopp's Festival Market in the background.

Stoke Garden Festival

GROWING NOWHERE

Robert Holden of landscape architects Brian Clouston & Partners thinks the landscape architects at Stoke have had far too soft a ride in the architectural press. Photos: Vicky Alhadeff.

SAT in the sun by the white and green stand of the Landscape Institute, waiting to blow up balloons for classes of school children in the middle of England, is one position from which to review where English garden festivals are going.

I was last here, just north of Etruria Hall, three years ago. Then this place was a wasteland. Dead, dusty and desolate; it was a mess of slag heaps, ash tips and railway tracks. There were huge concrete foundations which were the old blast furnaces from the Shelton Bar Steelworks and the remains of two centuries of iron working, coal mining and clay digging for the pottery industry — because Etruria Hall was where Josiah Wedgwood built his home and factory in 1769. The dirt and detritus of two centuries of industry have gone. Now all is green as I write and that is a success. Some 73 hectares of land have been reclaimed, £12.5 million has been spent (according to Joe Samworth, design co-ordinator of the festival). About 1.4 million cubic metres of material was moved, and some 200,000 trees grow where none grew before.

But sadly not all is success. This garden festival is not better than Liverpool's in 1984, in some respects it is less inspiring. Although Stoke has had longer to get going (since 1981) than the 2½ years at Liverpool, Stoke has not exploited this advantage. In fact Stoke commissioned landscape consultants in June 1981 to do a feasibility study, the DoE gave the go-ahead for a festival in late 1981 and the city bought the land early in 1982. Reclamation began in mid 1982 and Joe Samworth of Atkins Sheppard

Fidler began as design co-ordinator in November 1982.

The first reclamation plan was in spring 1983 giving three clear growing seasons against Liverpool's two before opening. Sadly much of the structure planting is less effective than Liverpool. Stoke did get some things right — there is comprehensive sprinkler irrigation, but there is also the same ineffective weed competition in the woodland which is so easily dealt with by herbicide treatment.

When I visited the site in 1983, Stoke City gardens (for it was the city which was responsible for the reclamation) were hand weeding! There are only a few areas where the structure forestry has got away and where there is now in consequence a real feeling of parkland (as at the west side of the Derek Lovejoy & Partners lake).

At Liverpool Robina, Platanus, Salix alba, Salix alba vitellina, Populus "Androscedon" and Populus Tacatricha clone 22 seemed to me the fastest

growing trees — few of these are evident here. Both Liverpool and Stoke are terribly exposed sites, but at Liverpool the mounds along the Mersey sheltered most of the site. At Stoke the central woodland ridge divides the site in two and ensures the western half of the site is fully exposed.

Clearly there was an initial lack of overall co-ordination because Stoke's reclamation team and engineer's department were making decisions which fundamentally affected the garden festival masterplan before Samworth and his team were appointed. "Initial works commenced in mid-1982, several months before the appointment of Atkins Sheppard Fidler as design co-ordinators" (Roger Butler, Landscape Design no 157, October 1985). Note too that the city took nearly a year to appoint its design co-ordinators. The master plan was not approved until March 1983. The loss of a year.

All this reinforces Hugh Clamp's view that what the British need is an overall

standards authority. This would be an equivalent of the German *Zentralverband Gartenschau* which acts as a judge on applications to host *Gartenschauen* and so maintains standards. At present, individual festivals set their own standards. Hugh Clamp is on the Joint Council for Landscape Industries' committee which advises the DoE on garden festivals, and so his view is based on experience.

But beyond all this is the failure of park design at Stoke to advance beyond what was achieved in Liverpool. Stoke has more formality than Liverpool, particularly in the Donaldson Edwards' formal garden but somehow even formal axes do not give a coherence. The parts do not add up to a whole. The two ingredients missing at Stoke, even more than at Liverpool, are (in Allan Smith's words) "A clear and enduring purpose for the garden festival and... a sense of place capable of surviving beyond the closing date". Expedient, short-term and uninspired are adjectives

that come to my mind. It was obviously a slog for the design co-ordinators: "meetings galore, meeting after meeting, trying to get people going" were the words of Samworth. Poetry, beauty, the sublime and the picturesque, delight and gaiety are not words that reflect my emotions as I walk the Stoke site.

So what is good about Stoke? The festival buildings are very good. The main entrance, the cafes, the Etruria Pavilion and the Festival market (all by Sebire Allsopp) are a delight, based on spick, white commercial greenhouse construction: they are simple, bright and welcoming. The festival halls do their job as a focus, smaller than Arups' hall at Liverpool, they rise above the lawns as you enter the site from the south as cones of white against the green. Richard Burton of Ahrends, Burton & Koralek designed them. The main buildings are far superior to the overblown pretentiousness of most of the architecture at Berlin's *Bundesgartenschau* 1985.

The lawns are an improvement over Liverpool (where there were nearly none); there are lots of them to the south and as I write they are filled with picknicking school parties. There are further lawns west of Will William's lakes which help make them really work as designs.

As at Liverpool, the Holland Garden is competent, mature and workmanlike. It is an object lesson on how to design and build a theme garden — it creates its own enclosure. The Dutch built it before anybody else (it went up in November 1984), they have used water, herbaceous plants, and semi mature trees well and there are lots of reasons to go there, not just garden design but Oranjaboom lager and a play area. Unlike Liverpool there are few other well-adjusted theme gardens.

According to Samworth 250 designers played a part in Stoke: it's beginning to persuade me that British landscape designers can't, can't design, can't ensure plant establishment,

can't perform. Oh sure, they go through the motions, but the but is a big one. Most of the theme gardens do not reach the standard of execution, interest and excitement of the average Chelsea Show garden. Ian White's Flamingo Garden is competent but was overgrown with weeds in early June. Roy Winter's Willow Pattern Garden is a brave attempt at using blue-grey stained boardwalks, raked gravel and rocks, Chinese style but lacks enclosure. Bill Gillespie's labyrinth is fun, but tired fun: a pool, a water spout (that children are stopped from playing in) and painted logs which is an idea that was fresh in the 1960s.

Kate Richard's William and Mary garden was full of dead double flowering geon (*Prunus avium* "Plena") which were being replaced with rowan, and has a flat orangery facade which would disgrace any Dransow. Ugliest of "designer" theme gardens is Land Use Consultants' Lichfield theme garden, with a clumsy glass-fibre reconstruction of the towers of Lichfield Cathedral (not that the original is any great beauty).

But let's be fair to the landscape architects elsewhere; there's lots of kitsch for which they are not responsible from the cloth castle of Newnham under-Lyme to the red pond of the Biddulph Grange reconstruction in the Staffordshire Moorlands Heritage Garden to Blackpool Corporation's Tower, Pier and Tram in *Sem-pervivum*. This is a garden festival which has gone commercial — there's sponsorship for nearly everything. Often it works or nearly works. Drinking cider in the Herefordshire Cider Garden between orchard, hoptarden and bowling green,

all sponsored by Bulmer's and Wyevale, is good commercial sense. And the marina on the Trent and Mersey Canal with its pub, Pebble Mill Street, quayside and canal cruises is a brave attempt, better than the Ideal Home Exhibition.

But we should beware because leading landscapers such as Professor Michael Ellison, Allan Smith and Brian Clouston are right to sound a note of caution (see *Landscape Design* No 160). After Stoke this should become a blast. This profession in this country can reclaim land but garden festivals are or should be about park design. I would say they should be about innovative park design. "Garden festivals must be seen as unique platforms for new ideas and design concepts" says Rodney Beaumont (*LD* 160 page 26) and he is right. Garden festivals so far do little to demonstrate that landscape architects can design even as well as the Germans who often profess to be following the influence of the *Englische Garten*.

At Stoke neither the overall plan nor the major set pieces nor the organisation of theme gardens can be said to be innovative in any way. The designers at Stoke don't live in today's world. It's bizarre, a time warp, a never never land as if 1945, 1956, 1968, 1973 and 1986 had never existed. These are designers from another world.

Let me question them. You have achieved a miracle by reclaiming dead land but then you do not let us into your secret, you bury the history of the 200 years of toil and industry. For instance you have hidden the Shelton Steelworks with mounds



The dreaming spires of the Festival Hall, described by the organisers as an "Arabian Nights" structure.



Firuria Hall, built in 1769 by Josiah Wedgwood. (Photo: Carol Baskeyfield.)



Bill Gillespie's labyrinth from above.

mentally. Why not take up Professor Tony Bradshaw's ideas and use topsoil substitutes? Garden festivals could be an opportunity for large-scale educational and scientific experiment. A laboratory for the future. That sort of ambitious language was in the official brief for Parc de la Villette, Paris. If in the five years since 1981 there has not been enough time at Stoke, when will there ever be time? Is there any evidence in the design at Stoke of anyone reading Arthur C Clarke or Fred Hoyle, never mind William Wordsworth or John Clare?

Why have one big ridge? It ensures the site is divided so half faces the blast of westerly winds. Why not a series of ridges? Why dislocate your circulation by placing the Donaldson Edwards formal garden to one side away from the line between the main entrance and the Festival Hall? Why do Donaldson and Edwards resurrect Thomas Mawson? In England there are no answers, no reasons, no discussion in landscape design. We don't even know how and why the Stoke festival was designed. Why indeed?

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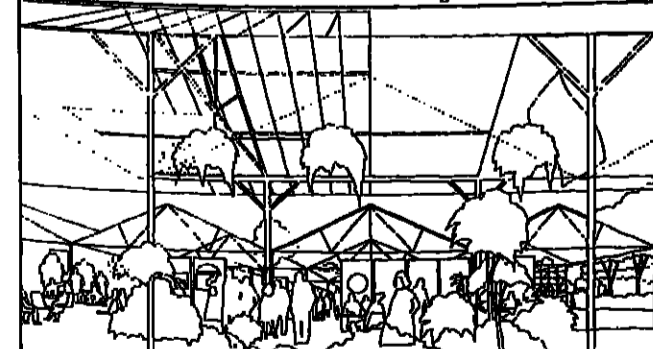
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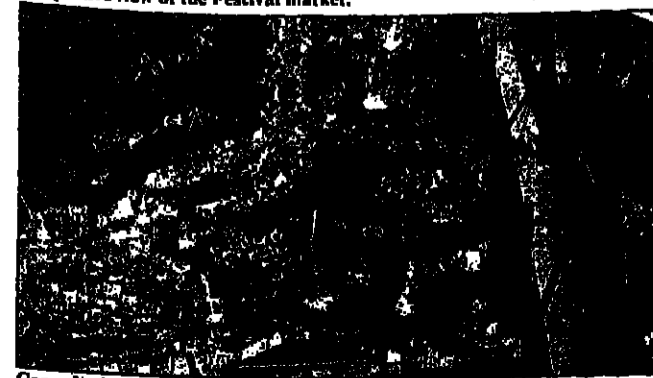
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The view from the cable car: Stoke's answer to Brighton Pavilion.

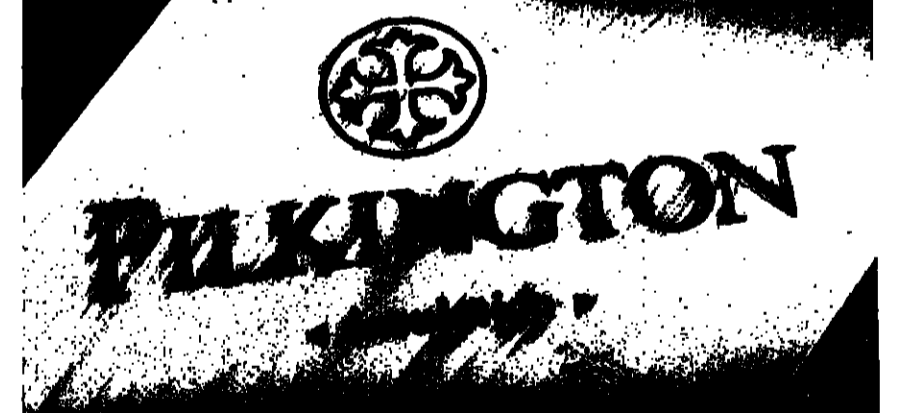


Perspective view of the Festival market.



Cascades in the Rocky Valley.

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SCULPTURE TAKES ROOT

Stoke has twice as many sculptures as the Liverpool Garden Festival, giving it the flavour of a massive outdoor art show. Tim Ostler reports. Photos by Vicky Alhadeff and Peter Goodliffe.

"A HUNDRED sculptures?" The waitress at the press briefing was so amazed she almost dropped her teacup. "I had no idea! What are they of? Are they people, or what?"

To be precise, there are 120 sculptures at this year's National Garden Festival in Stoke-on-Trent — more than twice as many as at Liverpool. Some are even "of" people. It just goes to show that an idea planted at the right moment can have remarkable effects.

The garden festival was conceived in West Germany about 12 years ago, with the explicit purpose of speeding the reclamation of derelict land. Thanks to the efforts at Liverpool of Alistair Warman, the Arts Council's then visual arts director, an extensive programme of sculpture is now taken for granted in any new event.

Stoke's decision to embark upon the programme was taken by design co-ordinator Joe Samworth, but responsibility for co-ordinating the massive outdoor art show has fallen upon Vivienne Lovell of West Midlands Arts, with the assistance of painter and muralist Steve Field.

Lovell is delighted at the

response she has received from commercial sponsors, which has enabled her to more than double her initial budget. This has grown from £55,000 to £143,000, well beyond 1 per cent of the festival budget — her original target. "It's a bit like a dream come true," she told me.

As it is not an "international" festival, Stoke was unable to draw on official Council of Europe funds and, compared with Liverpool, has had to rely on its own resources and initiative to a far greater extent. But Liverpool also had to suffer restrictions on selling goods; and at Stoke's press briefings there was a strong emphasis on the promotional opportunities it will be offering.

And there's the rub, as far as sculpture is concerned, for the 100 or so sculptures are forced to compete for attention with many of the trappings of a theme park. Tat, to coin a phrase, is juxtaposed with art. Is this an appropriate context in which to view sculpture?

Lovell told me she has tried to prepare all the participating artists for this. "We've warned all of them that this is a garden festival and not a sculpture park," she said. "Although we hope that Woodland Ridge (the landscaped spine running north-south through the site)

will eventually become a sculpture park. Unfortunately in England the word 'sponsorship' very often means writing your name in bright bold letters all over everything. Here there's a policy of 'if it moves, write on it'. We have a lot to learn from America."

Faced with such competition, and the need to remain "accessible" to the public, many of the sculptors involved in the campaign to bring art to the masses might have been tempted by the "art can be fun" approach, filling the sites available with all

sorts of tawdry throwbacks to the Pop Art era. In an age of television and short attention spans, the pressure for the artist to operate within the same terms as a tv commercial can be overwhelming.

But Lovell feels strongly that art doesn't have to be jolly to be accessible: "I don't think public art should simply be a laugh a minute." She drew a comparison between sculpture and time-dependent art forms such as theatre or novels. In each case, the observer is forced to allow a work the appropriate

amount of time to appreciate it to the full. Theatre demands least effort from the observer, as it is played out before him. With a novel, the effort comes from the reader, and a novelist must therefore grab his attention before a certain point, to ensure that the reader continues to put in the effort spontaneously. A work of art, however, offers no clues in itself as to how long the viewer should stand in contemplation, and the piece that is not immediately comprehensible stands in danger of being passed by.



Borrowed Henry Moore bronze in front of Josiah Wedgwood's birthplace.



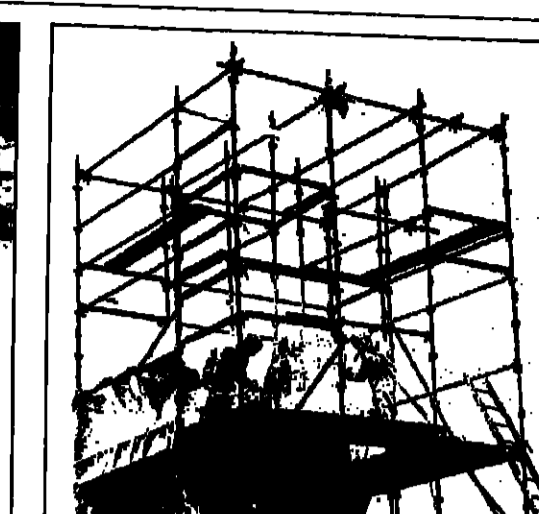
"Memorial" by Stuart Scoon.



Torn sculptures in timber by Ondrej Nowakowski.

Fortunately, says Lovell, few sculptors at Stoke have gone for the over-witty approach. But the festival will have its fair share of "clever" pieces. Queues are expected to form in front of Pierre Vivant's anamorphic piece, where a tree grows out of a reflective steel cylinder. When viewed from the correct spot, a timber pattern embedded in the ground takes on the same shape as the planting boxes that surround it. The viewer is elongated as in a fairground mirror and looks like a tree growing out of a box.

Rob Kessler's "Natural Selection" is a series of six two-dimensional pieces designed to be seen in sequence from the festival railway. Each element is intended to trigger off viewers' own personal associations. One of the sculpture programme's innovations lay in the way in which some of the artists were commissioned, which Lovell hopes will set an important precedent. Twelve of them were each engaged on a fee basis and asked to produce feasibility studies. This not only allowed each artist time to



Anna Maria Pacheco and assistant at work on her "Requiem".



Pierre Vivant's anamorphic piece.

develop his or her ideas about the site; but it also made it easier to plan a collaboration with the architects (Sebire Allsopp) or with one of the three firms of landscape architects.

Several artists took up the challenge. For the paving around the main entrance pavilion, Tess Jaray contributed a design for what might be called a "flooring piece" in brick pavements that develops previous ideas for polychromatic brick walls and her more recent flooring designs for Victoria Station. There is a

banner for the main entrance building, designed by John Dugger. And there is a collaboration with Kevin Atherton. "It started off as a transparent perspex hedge in front of Greenhouse 2000," said Lovell. The hedge finished off being made of grp and mounted at right angles to what's called the "Etruria Pavilion".

How did the landscape architects collaborate with sculptors? Landscape architects tend to think of sculptures as focal points and ends of vistas," said Lovell. Thus Andrew Darke's "Sky Wedges" are designed to heighten the profile of the ridge on which the work is sited. "There are also historical features — particularly in the formal garden," Lovell cited Cornelia Parker's diadem fountain based on the design of Elizabeth I's crown, and Rose Garrard's three figures in grp of medieval women sitting on a turf seat.

Some sites were decided in the

behest of sculptors who had spent some time wading around the site in seas of mud. In many cases it proved necessary to predict how the scale of planting will alter as the festival site matures. Keir Smith chose a site surrounded by saplings, high up on the Woodland Ridge. "He was thinking in the very long

term," explains Lovell, "about the way sunlight would finally create a dappled effect when the trees are mature."

The most historic feature within the festival boundaries is the Etruria Hall, built in 1769 by Josiah Wedgwood. Occupying pride of place in front of it is a reclining figure by Henry Moore. Lovell borrowed it from the Tate Gallery.

Unfortunately, once the festival is over only four sculptures will remain — among them Keir Smith's sculpture in Bath stone, Anna Maria Pacheco's "Requiem", also in stone, and Sarah Tombs' steel figure, "Stoke City Council at the moment isn't in a financial position to put in any extra funding to purchase any more works," says Lovell.

But it's not actually necessary to visit the festival to experience some of the art (although this is, of course, to be strongly encouraged). When I spoke to Lovell, British Telecom had just agreed to sponsor a "Dial an Artwork" service, run by Audio Arts. Anybody throughout the country will be able to phone up and hear a specially-commissioned "soundwork". "It's the first time this has been done in the world," Lovell told me. As with many other aspects of the festival, it's a prospect she evidently finds exciting.

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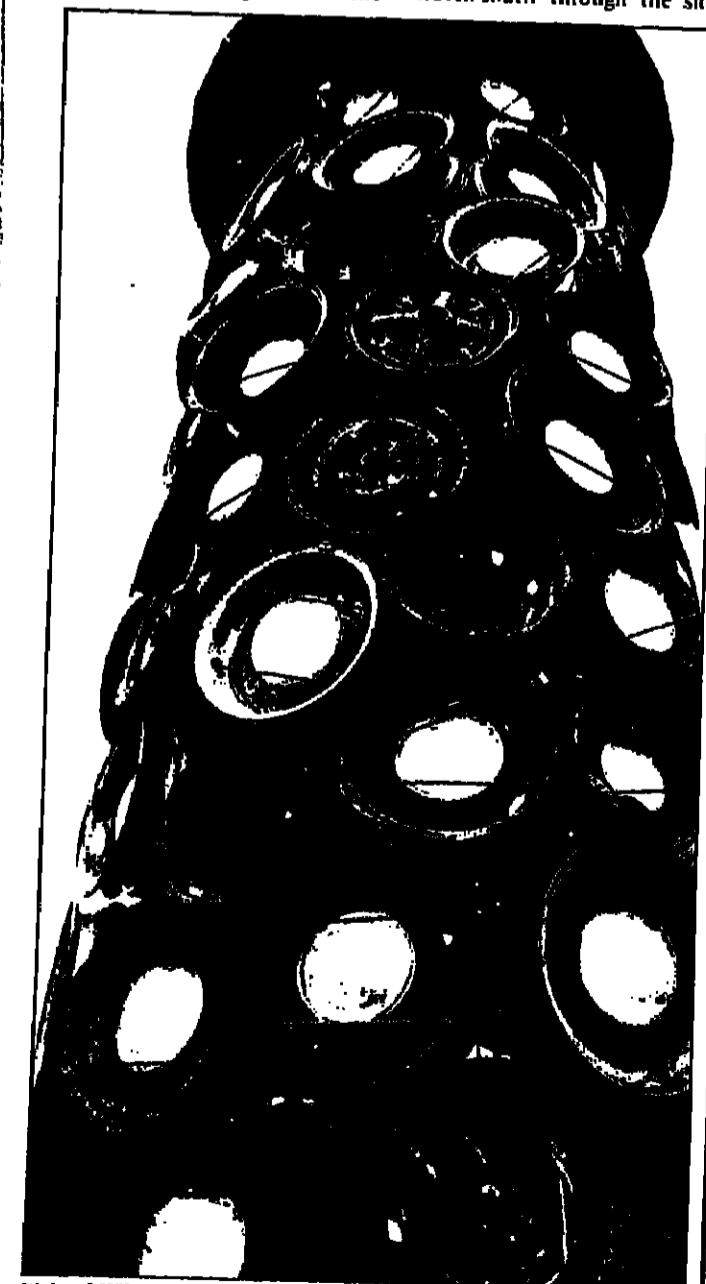
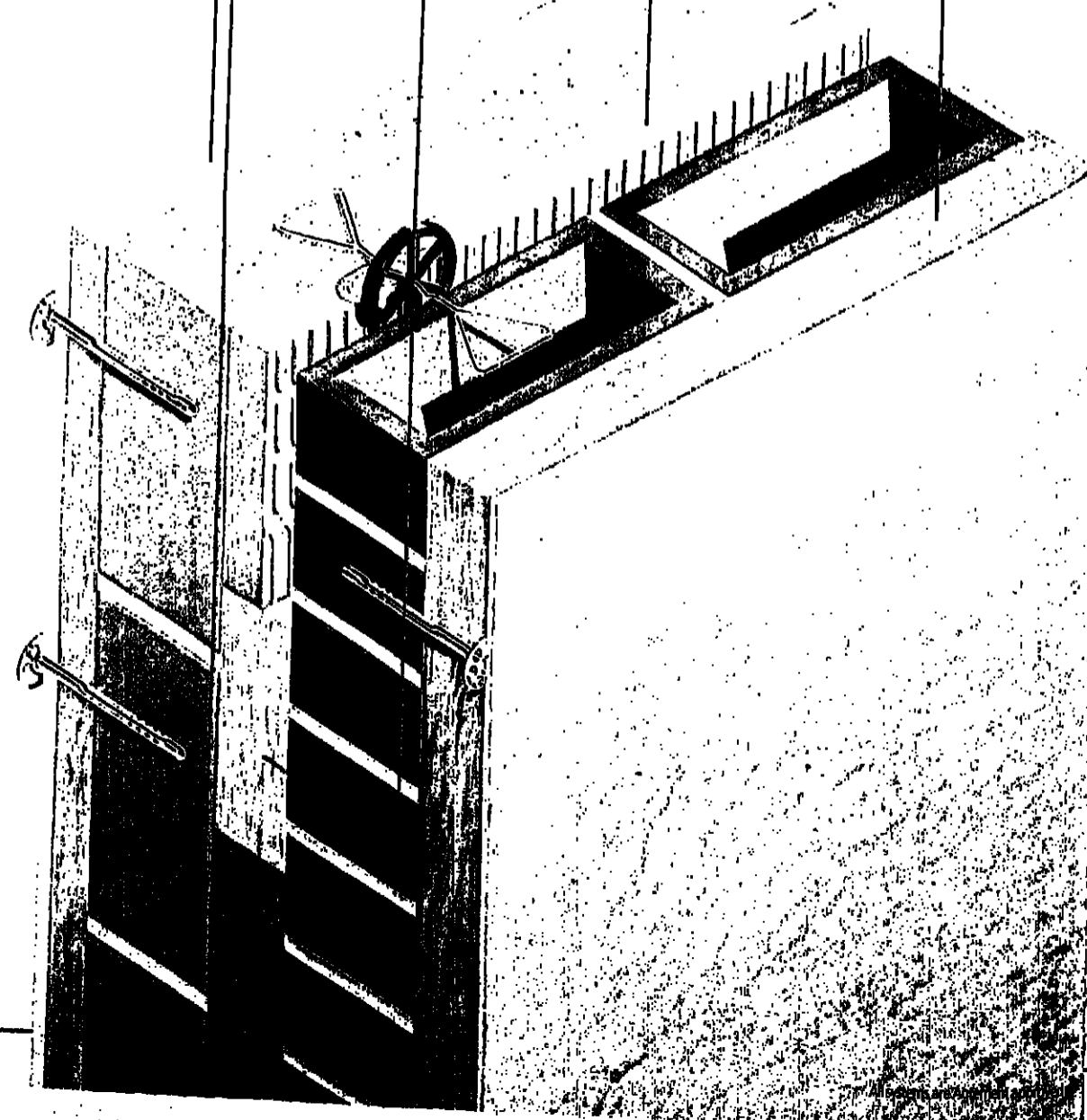
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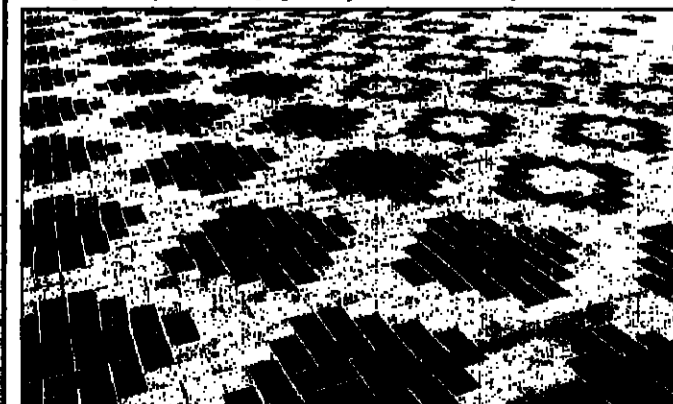
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Richard Wilson's "Deluxe Bear" is one of the focal points specified by the landscape architects.



Antony Gormley's "A view; a place" peers into the windy wastes.



Detail of Tess Jaray's paving in front of the entrance pavilion.

Man of many crafts

By David Wild

Pierre Chareau, by Marc Velly and Kenneth Frampton (Thames and Hudson £40)

The only disappointment with this superbly produced book on the work of Pierre Chareau is that it has taken so long to appear and cost so much.

Chareau died in 1950, his position within the Modern Movement marked by one extraordinary and still unsurpassed masterpiece, the Maison de Verre, built in collaboration with Bernard Bijvoet and Louis Dalbet from 1928 to 1933.

In an extraordinarily tart and dismissive review in the *Architects Journal* (July 30) James Gowan wrote: "Much that is written in this book lugs upon certain presumptions about modernity which were prevalent



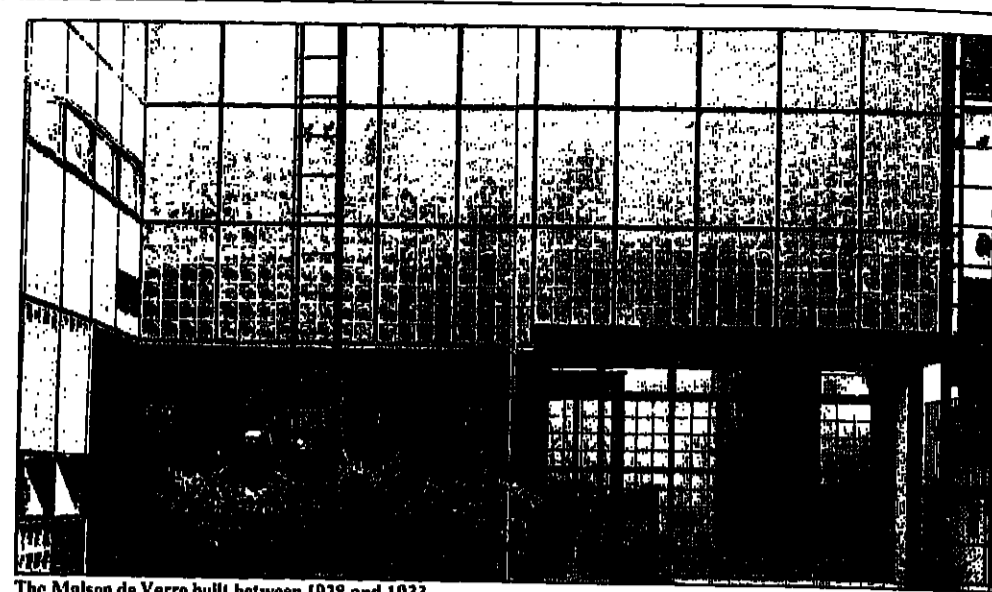
Robert Motherwell's studio — house, interior, East Hampton, 1984.

in the 30s, have since been assimilated and digested and no longer have the authority to inspire emotional acceptance, intellectual confidence or artistic attack."

He goes on to disagree at some length with Frampton's most eccentric comparison between Duchamp's *The Bride Stripped Bare by Her Bachelors*, even and the Maison de Verre, which forms a part of the concluding essay; in itself only a small

section of the book, and surely a side issue. The original survey of the Maison de Verre, carried out by Frampton, Carapetian and Vickery, and published by Yale in *Perspecta* 12 back in 1969, remains the best, and the plans and projections drawn up then are reproduced here.

For many, the documentation of the Maison de Verre, only otherwise available as a *GA Document*, in French and Japan-



The Maison de Verre built between 1928 and 1933.

ese text, would justify the outlay alone. But there is much more of interest in that area of furniture design, interior ensembles, and architecture that Chareau occupied. Much of this seems relevant today: both in anticipating the now general practice of combining metal supporting systems with timber cabinet work, as well as the current trend for pieces or groups as more sculptural objects defining space within an

overall enclosure. The metalwork of Dalbet has been a tremendous influence on Richard Rogers et al, both in the idea of crafted modular elements as well as the delight in the *pointilliste* effect of perforated metal. The grand staircase in the Maison de Verre is apparently still Roger's favourite.

The quality of light inside this house is extraordinarily seductive; the extensive use of glass block was quite original in this context and all architects who have visited the house, from Le Corbusier on, have found it difficult to resist the temptation to use glass blocks somewhere — Corbusier in the Salvation Army and Rue Molitor, were contemporary. Unfortunately, these particular lenses are no longer available, and some of the rippled or figured blocks look a poor substitute, and even seen as double-glazed units are very expensive.

It's also interesting to compare the studio house for Robert Motherwell, assembled out of greenhouse sections and an American Army Quonset hut in 1948 at East Hampton, with the *Architectural Review's* latest notion, "The New Spirit", which includes Chareau among its sources. His light fittings, especially those translucent planar assemblages, would also seem at home in this category. A more ironic comparison might appear between the Chareau desk with oddly sloping edges to deliberately prevent clutter accumulating, and the space-age consoles at Lloyd's new headquarters whose angled top surface just fails to retain jobbers' files as they use the phones.

The preoccupations and themes of Modernism remain with us today, and Chareau's words of 1935 still apply: "Firms specialising in houses 'to order' have, with their powerful financial backing, pushed the architects who could still exercise their craft in this field, right out of the market."

"They have also set up offices where they employ draughtsmen to do the work of a whole team of architects. And instead by, unable to do anything but watch the progress of a form of architectural production with no human or social values, having as its sole purpose material profit. The material situation of the young is simple: unemployment. And we have a highly productive tool at our command."

"The speed at which discoveries are made, in art even, means that every need can be satisfied and the ever-improving standard of life which man wants can be guaranteed."

"As far as our profession goes, there are certain groups who are putting forward solutions which are founded on a misapprehension of the causes of the problem."

"For example, the solution that proposes regulating the professional status of architects is based on the false idea that by placing certain restraints on the profession and limiting access to it, there will be fewer architects and therefore more work!"

Going by the book

By Alan Blanc

Architectural and Building Design, by Michael Young (William Heinemann, £9.95)

AN introduction to architecture and building for the rest of the building team sounds a promising book and is certainly overdue. Unfortunately, Michael Young's version does not come up to expectations.

I suspect that the writer is a good lecturer, egged on to write up his material as a text book. If that is the case, then it's a mistake, and proves George Orwell's edict that there is English to be spoken and another English that is written to be read. There's a third... to be read aloud, but that's theatre, not textbook writing.

The material as selected, but delivered impromptu, with lots of slides and asides, could come alive, even though the basis is the driest mixture of Austin Smith's *Management Handbook* (circa 1963) plus a selection from *Codes of Practice*. This notion of using dry topics with illustrative parables is a teaching technique that many are fond of using, but God forbid it should ever be a manual for first-year students.

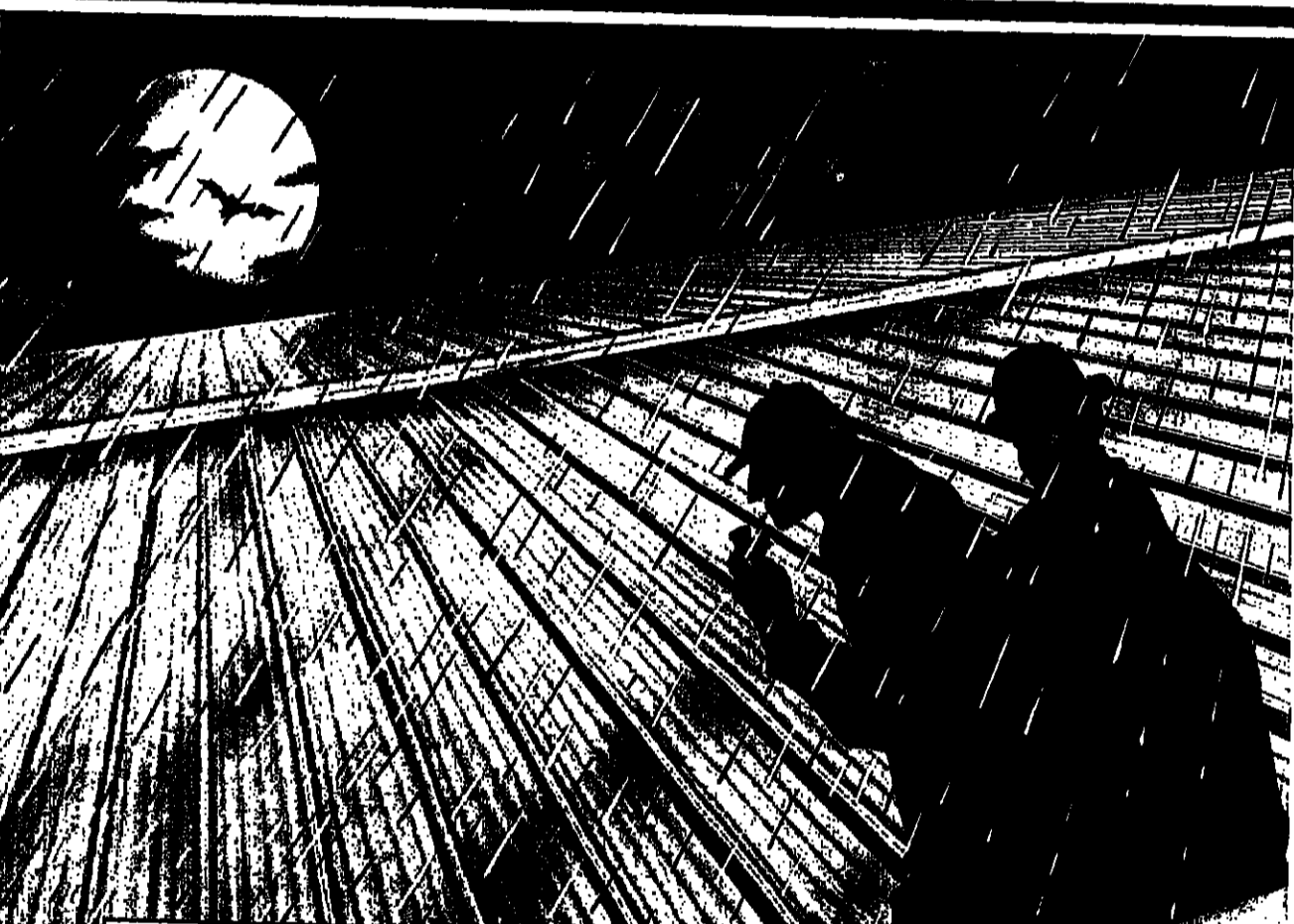
To my mind, Young's script suffers from too broad a spread, the attempt at a history of world architecture in a 13-page prelude (sans proper pics) being a disaster.

I do not see the point in giving a newly potted history to building surveyors and their like, as perfectly good primers already exist with such classics... *Pillar to Post* or more seriously *The Architecture of England* by Gibberd, published in 1938 with 500 superb illustrations for the princely sum of five bob.

There is also a lot of disconnected information on invalid persons, colour theory of roof extensions that would be better covered in appendices like those diaries that come free of charge at Christmas.

I do not wish to discourage young Michael, but the grades are D- for content and B- for style. Let's hope that the next effort could simply be devoted to one outstanding recent building — of sufficient size like Arup's CEBB HQ and where the story of the job's inception and completion could be told by the designers and specialists (mechanical and structural engineers, surveyors and planners) for it is this "bracketed" group that is the intended readership for the book under review.

Times have changed in the publishing world, but 500 pics for five bob in 1938 should surely equate with a better range of "design" illustrations that £9.95 buys today from Messrs Heinemann.



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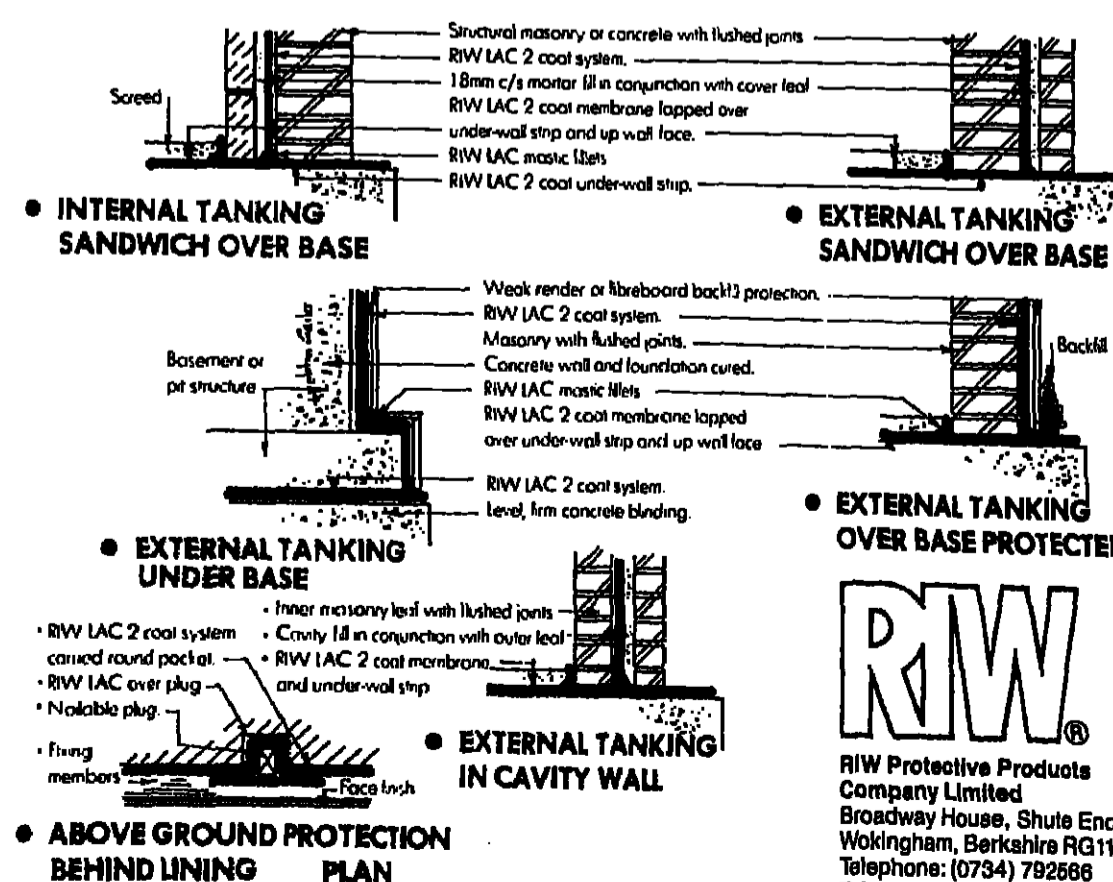
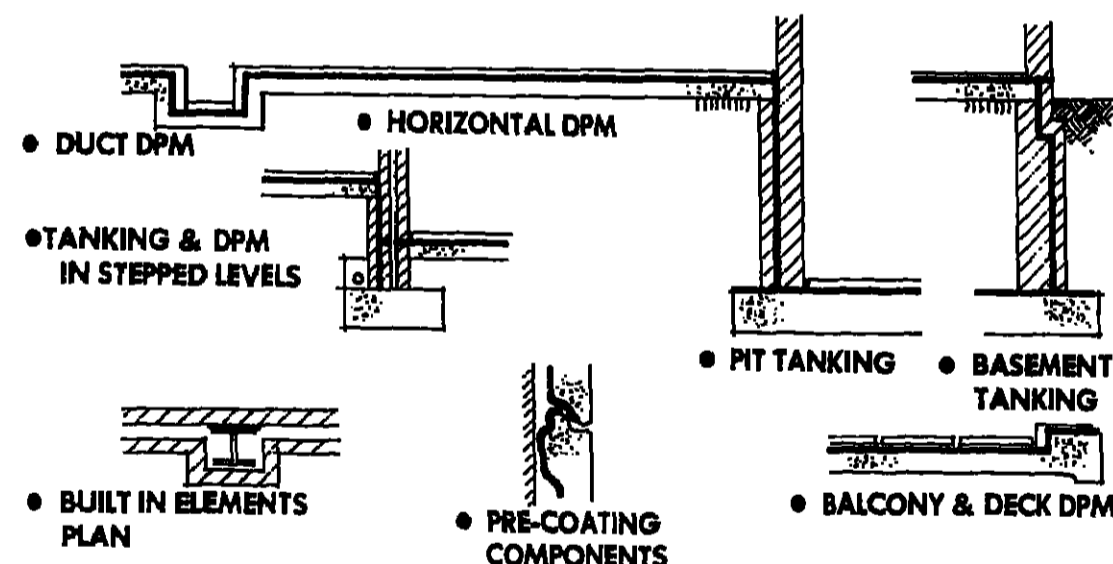
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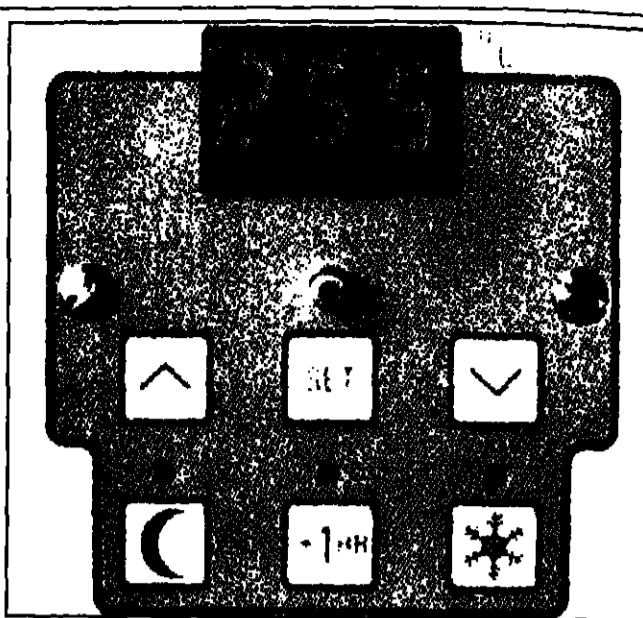
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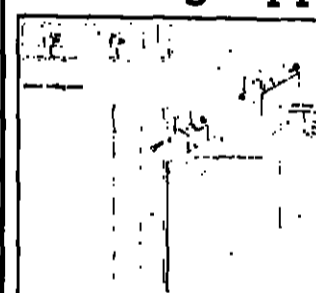
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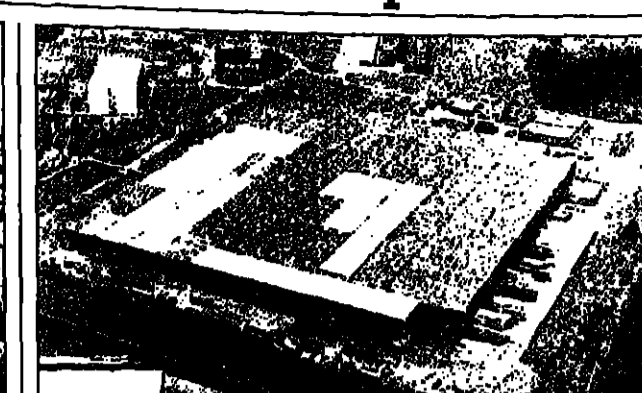


CLADDING REFIT

WHEN the 30mm-thick reconstructed stone panels facing British Telecom's 20-year-old, 13-storey Fleet Building in Holborn began to bow, it was decided to ensure the security of all the panels.

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hacking wall. Into these, high-yield stainless steel tie bars were inserted and the whole thing was grouted up with thixotropic epoxy resin adhesive.



MAJOR ROOF REFURB

EXCESSIVE movement in the roof caused the original built-up roofing on Bass Brewery's packaging and warehouse building at Preston Brook, Cheshire, to break down. As a result, 57,000sq m of Dynmait Nobel's Trocal single-layer pvc roofing, enough to cover nine football pitches, has been used to reroof the building.

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SEAM SHEETING

BRIAN Clouston & Partners Architects selected Ruberseam standing seam sheeting for the roof of its new Chancellors Wharf Shopping Centre in Stockton on Tees because of its neat appearance and appropriate scale. Full-length Ruberseam sheets were laid from ridge to eaves with flashing pieces, known as Canterbury Prickles, mastering the ridge and others,

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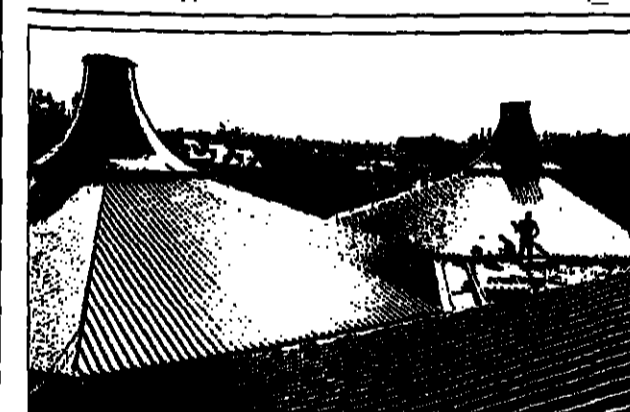


RAINWATER SYSTEMS

NORTH British Housing Association took over these two blocks of Leeds maisonettes from the local authority and refurbished them. As part of this scheme, the rainwater system was replaced by Hunter Building Products' upvc Squareflo system in Hunter Green.

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G W Brundrett

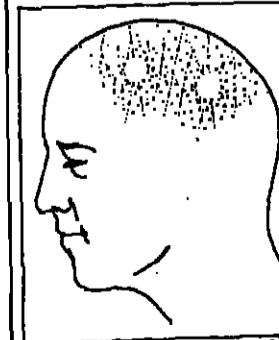
This reference source, written for mechanical, chemical and building services engineers shows how dehumidification can alleviate environmental problems in human and industrial spheres which carry major cost implications. Enjoying wider application opportunities, the refrigerant cycle is discussed most fully before an examination of housing condensation problems, protection and control in industry and energy saving for swimming pools. Specialist sections on food and flowers, and drying pressurised gases precede chapters on future developments, economic aspects and a useful list of further information sources including active research centres.

Contents: Introduction • Principles • Design considerations for refrigerant dehumidifiers • Domestic applications and dehumidifiers • Swimming pools • Industrial dehumidification • Food and flowers • Drying high pressure gases • Future trends • Economics • Further sources of information

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New products/Building 86

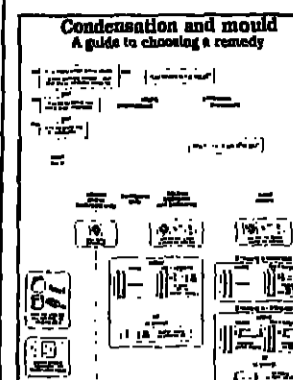
Digital Building Systems



ESTABLISHED about five years ago, Digital Building Systems will be at the Building 86 exhibition (Harris Court, October 5-9) demonstrating its constantly enhanced estimating system. A recent breakthrough has been the linking of the DBS estimating system and the PCG job-costing ledger, both highly advanced systems in their own right. The entire range of systems can be seen operating on the Digital Building Systems stand at the show.

Enter 112 ON EXPRESS ENQUIRY CARD

Building Research

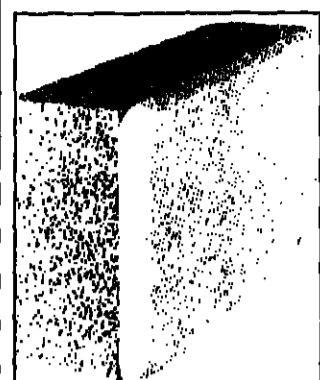


Condensation and mold
A guide to choosing a remedy

BUILDING Research Establishment's exhibit at Building 86 will be based on three subjects. The first is the audio-visual package which sets out to give guidelines on the prevention of condensation. This is aimed at the professional and consists of a 34-minute tape/slide or video presentation. Another exhibit is a preview of an audio-visual package on sound insulation between dwellings, while the third display shows methods of preventing decay in wood windows.

Enter 114 ON EXPRESS ENQUIRY CARD

Stock Bros



PERMANENT built-in insulation is offered by Polybox from Stock Bros. This system consists of a layer of polystyrene foam, cast on to the whole of one face of various types of concrete block — from Lytag lightweight blocks to dense concrete and Fairtex masonry blocks. Polybox in various forms will be on view at Building 86. Benefits of the system are said to include the correct positioning of the insulation in the construction and the retention of traditional building methods.

Enter 116 ON EXPRESS ENQUIRY CARD

British Gypsum

GYPROC thermal laminates will be one of the major features on British Gypsum's stand, supported by its large range of other products and systems created to provide modern interior constructions, linings and finishes. The thermal laminates are available in a range of thicknesses and with a choice of installation methods. Included in the range is Gyproc Tri-line, a new high-performance laminate of 12.5mm tapered edge wallboard and rock fibre insulation.



Enter 113 ON EXPRESS ENQUIRY CARD

Fixatrad

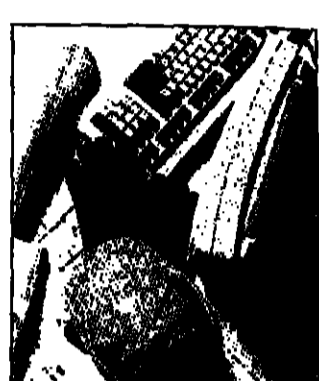
MANUFACTURED from extruded lengths of rigid pvc in eight colours, the various elements of the Intrad system for protecting building fabric from impact damage will be on show on the Fixatrad stand. Individual products range from systems to protect wall surfaces, a range of protection plates for doors, guards to protect corners to special protectors for door frames. They all achieve a Class 1 rating for surface spread of flame in accordance with BS 476.



Enter 115 ON EXPRESS ENQUIRY CARD

Multisoft Systems

DEMONSTRATING for the first time an estimating package addition to its contractors modular system, Multisoft Systems claims this to be one of the most comprehensive systems on the market for the builder. Developed along the guidelines laid down by the Building Employers Confederation Computer Advisory Service, this package encompasses costing, contract sales ledger, purchase order processing, payroll and SSP, plant register and subcontractors ledger.



Enter 117 ON EXPRESS ENQUIRY CARD

Allmat



ONE of the many items on display on Allmat's stand will be Rooflex Liquid Rubber, a permanently elastic roofing membrane which is useful for repair or recoating defective roof surfaces. Used straight from the can, Rooflex is a one-coat product, primers only being required on porous substrates. Other Allmat products include Purfix profiles for bonding wall extensions and a range of easy-to-fix internal arch formers in galvanised mesh.

Enter 118 ON EXPRESS ENQUIRY CARD

Butterley Brick



A CHANCE to catch up with Butterley Brick's highly successful 30-brick strong Southern Collection will be available on the company's stand in the New Products section. Introduced last year, this collection is proving to be a firm favourite in the south of England. Representative examples of Butterley's enormous range of bricks from 18 brickworks will be on show.

Enter 120 ON EXPRESS ENQUIRY CARD

Orsogrill



FANTASIES can be made fact using Orsogrill's new Italian-designed architectural grid material. This is the contention which the company sets out to prove at Building 86. Balustrading, street furniture, prestige and security grilles, window guards, wall infill panels, interior decor and screening, and false ceilings — all these applications (and many more) can be given a distinctive flavour.

Enter 122 ON EXPRESS ENQUIRY CARD

Techsonix (UK)

A NEW computer system for small to medium-sized contractors will be on the Techsonix stand. This has been introduced to cope with the increase in plan and specification tenders to give an easy aid to quantities taking off. In addition, the system will compile quantities for subcontract/supplier quotations and give a full estimating facility. The system is controlled by a powerful database.



Enter 119 ON EXPRESS ENQUIRY CARD

PH Tech (UK)

THREE new products will be introduced by PH Tech (UK). These include a 116mm x 35mm outer frame of treated wood, clad inside and out by pvc sections and ready to receive double-glazed Series 940 or 950 pvc sliding window units. There is also a Series 900 unit which is single-glazed for more utilitarian applications. Also new is the addition of a made-to-measure version of the company's Canadian pvc patio door.



Enter 121 ON EXPRESS ENQUIRY CARD

John Smith & Sons

FOUNDED some 130 years ago, John Smith & Sons specialises in clocks in public buildings. Shopping precincts, town centre developments, railway stations, parish churches, these are the type of developments which carry John Smith clocks. The company also undertakes repair work, such as a recent contract to refurbish Tottenham Hotspur Football Club's clock for the beginning of the current season. All will be going like clockwork on John Smith's stand.



Enter 123 ON EXPRESS ENQUIRY CARD

Arjo Hospital Equipment



MANY of Arjo's items of equipment can be used in the home. Practical problems, such as the transfer of old people in and out of baths, can be overcome with Arjo devices which include variable-height baths, shower trolleys and new items like a freestanding hydrotherapy pool, a sit bath and various variations on the well-established bath hoist. Many devices can now be powered by means of two 12V batteries.

Enter 124 ON EXPRESS ENQUIRY CARD

Britannia Wardrobes

ALTHOUGH launched only last year, Britannia Wardrobes has already carved itself a substantial niche in the market, working both for domestic and commercial clients. Made-to-measure and fitting from wall to wall and from floor to ceiling, these are space-saving units with safety-backed mirror doors up to 2,400mm high x 1,200mm wide contained in frames of four colours — gold, white, magnolia or bronze. Britannia operates through agents throughout the British Isles.



Enter 125 ON EXPRESS ENQUIRY CARD

Maw & Company



UNDER the brand name Minton Hollins, Maw & Company's popular range of Victorian tile reproductions is being expanded to include traditional embossed borders, screen printed all-over designs and a selection of transfer effects. Supporting these feature pieces, a range of self-coloured tiles, reproducing original Victorian glazes, will also be launched. In addition to these specialist items, Maw's general bathroom product lines will be displayed.

Enter 126 ON EXPRESS ENQUIRY CARD

Thoro London

THORO'S full contracting service for waterproofing, repair and protection of concrete, brickwork and masonry, will be explained on its stand, together with its 25 specialist products. These range from textured coatings, flexible coatings and cement mortars, to clear treatments for stone and a hydraulic cement that will repair water seepage even under water. Some of these products will be demonstrated on the stand.



Enter 127 ON EXPRESS ENQUIRY CARD

New products/Building 86



PG500 Series. Available in 0.3mm, 0.5mm, 0.7mm and 0.9mm lead diameters.



PF Series for Film. Available in 0.5mm, 0.7mm and 0.9mm lead diameters.



P200 Series. Available in 0.3mm, 0.5mm, 0.7mm and 0.9mm lead diameters.

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Each has our exclusive triple-jaw clutch mechanism. One click of the button on the top and out comes a length of lead that is the equivalent of its diameter, giving perfect lead control at a touch.

Each has a ribbed fingergrip to prevent your hand slipping, a fixed guard to support the lead, a built-in eraser to put things right and a pocket clip that is easily detachable.

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It has a clutch mechanism that's sealed for life and a colour coded button to tell you the width of lead in your pencil.

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For further written material tick the reader reply service card. Or if you wish to discuss product performance with a Pentel technical representative, please fill in the coupon and send to the address below.

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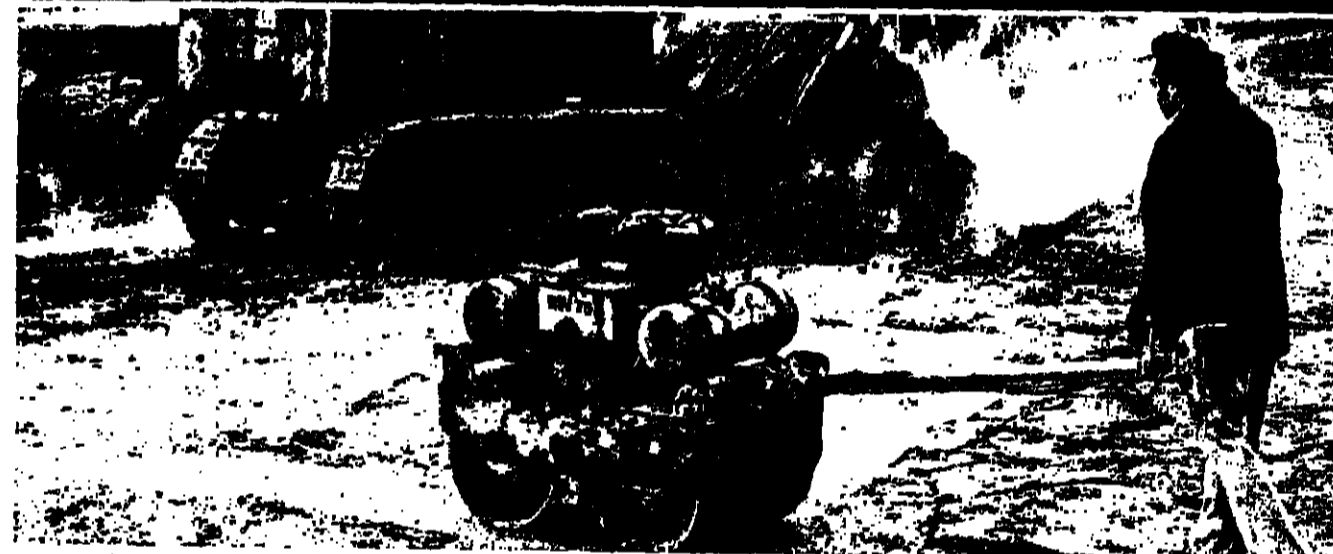
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Pentel



The most economical thing on the road

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Not only is it considerably cheaper, but its reduction in site preparation, ease of delivery and handling — saves time, labour and money, to both the contractor and client.

Basemix is premixed dry in fully automated plants and delivered in tipper lorries at the correct moisture content to obtain optimum compaction and strength, thus eliminating site mixing and the problems of handling cementitious mixes in confined areas.

As a road base it is easily placed, using small spreading plant and light vibrating rollers. It is infinitely stronger than hardcore, chalk, road stone or hogging — enabling the surfacing material to be reduced in thickness.



No expansion or contraction —

This is because of the uniform shape of the particles so no expansion or contraction joints are required.

Reduced surfacing requirement —

Because of the strength of basemix the surfacing material can be reduced in thickness.

Frost resistant —

Basemix is frost resistant and mechanically stable in water after hardening.

Lightweight —

The weight of Basemix after compaction is approximately 1.4 tonnes per cu. metre as against a figure of approximately 2.3 for stone.

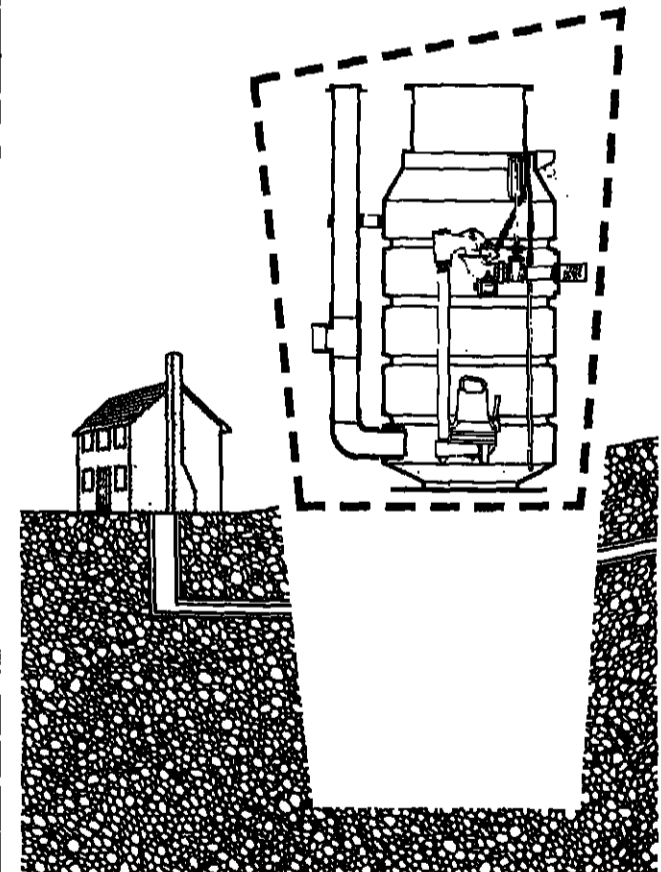
Compliance with D.O.E. requirements —

Basemix strength is up to DOE standards (Road and Bridge Works — Clause 803).

Basemix

Basemix is currently available from modern automated plants in the North West (Bald), the Midlands (Rugeley) and in London and the South East (Kingsnorth). For full technical information send for the new Basemix and Basegrout literature pack.

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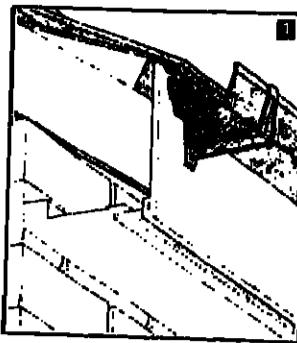
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Swish products

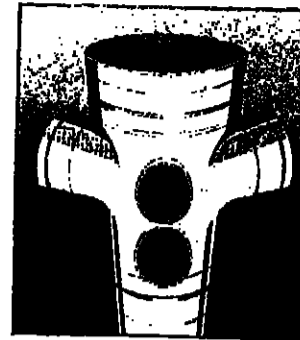
At the show, Swish will be launching its new range of seven roof ventilation products. Manufactured from rust- and corrosion-proof upvc, these devices can be used with Swish Celuka upvc fascias, soffits and claddings. They are also suitable for use with all conventional fascia/soffit materials.



Enter 128 ON EXPRESS ENQUIRY CARD

Key Terrain

WITH no less than 30 recently introduced fittings in its buried drainage range and a new inspection chamber that offers many special features, Key Terrain will have plenty to interest visitors to Building 86. Above-ground drainage is represented with, among other things, a model of a upvc soilstack in a fire resistant structure.



Enter 130 ON EXPRESS ENQUIRY CARD

Protim Services

FOR more than 50 years Protim Services has been a leading company in timber treatment and damp-proofing. At Building 86 it will be explaining its services, which include treatments for woodworm, rot, rising damp, and the solving of tanking and condensation problems. All branches of Protim have now been accredited under the BS 5750 QA scheme. All work is covered by a long-term guarantee.



Enter 132 ON EXPRESS ENQUIRY CARD

Angle Ring Company



TYPICAL curved steel sections in Angle Ring's Arch-line range will be on show, supported by a photographic display which includes such projects as the Chester-le-Street Civic Centre, the Liverpool '84 Festival Hall, Lee Valley Ice Centre, Ealing Broadway atrium and the new Lloyd's of London building — all of which have exploited the design freedom that Arch-line gives the architect.

Enter 129 ON EXPRESS ENQUIRY CARD

Gordon Low Plastics



BUTYL rubber roofing systems will be the subject of discussion on the Gordon Low stand. For some time this company has been supplying butyl membranes for a variety of uses and latterly has been supplying them for DIY domestic roofing use. Now the company is launching its products to building contractors. Roofs up to 1,000sq m can be supplied, fabricated as a single sheet.

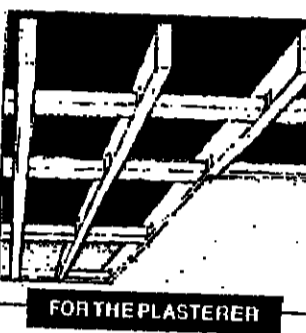
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Hunter Building Products

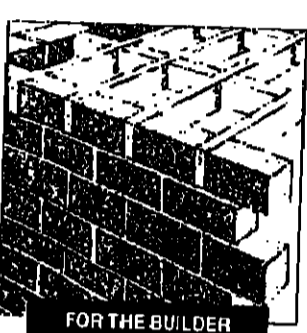


EXAMPLES of Hunter Building Products' complete range of plastic, plumbing and drainage goods will be on show. All products are manufactured to extremely precise quality control standards and are subject to BS Kitemark licence, where applicable, and BS 5750 QA disciplines.

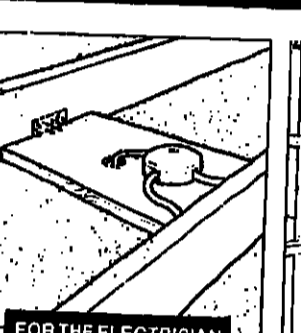
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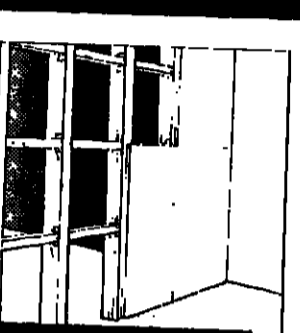
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FOR THE CARPENTER

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Now there's a brilliant new way to fix noggins without tesh nailing. Woodhog is a unique butt joint bracket, specially developed by Truline for the building trade, which fixes noggins far quicker, far more accurately and without splitting the noggin.

- Easy to use — just knock "Woodhog" into the end of the noggin, then hammer the angled spikes into the joist
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- Ensures your work is conforming to the Fire Regs.
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WOODHOG Another cost-effective building product from **truline**

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Schauman (UK)

THERE will be an opportunity to make the acquaintance of Minic board on Schauman's stand. This asbestos-free cement board has high density and impact resistance and is applicable to innumerable uses, from external cladding to sound insulating partitions. In addition, Schauman will be showing its range of plywood manufactured by its parent company in Finland, chipboard and Far Eastern plywood.

Enter 134 ON EXPRESS ENQUIRY CARD

AG Tiles

THREE new product ranges will be launched by AG Tiles. Durogave vitrified floor tiles for heavy industrial applications are acid resistant and have a low water-absorption rate. The second new arrival is Duroclad, a range of glazed, frostproof cladding tiles for internal or external applications. Finally, AG is introducing Primary Gloss, an extension to its range of colourful, internal wall tiles.

Enter 136 ON EXPRESS ENQUIRY CARD

Junkers

PRE-FINISHED floorings in beech, ash, elm and oak will be on show on the Junkers (London) stand. All the company's products are produced in its factory at Koge, south of Copenhagen, from raw materials from the company's own forests. In addition to flooring, the display will include the latest additions to the Junkers range — worktops in three variants of beech and one of oak.

Enter 135 ON EXPRESS ENQUIRY CARD

Woodspec

SPECIALISING in top-quality hardwood shopfronts, supplied polished, with doors hung and furnished, Woodspec is a new company which is offering its services to architects and designers. Its service allows shopfronts to be quickly designed and fixed with a minimum of fuss. In addition, Woodspec will manufacture any type of contract joinery, from one-off pieces to full production runs.

Enter 137 ON EXPRESS ENQUIRY CARD

WHERE MAXIMUM PROTECTION AGAINST CORROSION IS YOUR PRIME CONCERN

George Clark of Sheffield — the leading manufacturer in the UK of Stainless Steel Wall ties has now extended its range to embrace the use of type 316 Stainless Steel.

This range includes some covered by BS 1243 and others currently, most popular in general use, as restraint fixings.

The items in this Range are ex-stock and are portrayed in a new informative working brochure.

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Enter 144 ON EXPRESS ENQUIRY CARD

New products/Building 86

Martek

RESHARPENING blunt steel and masonry bits from 1.5mm to 12.5mm diameter, the award-winning Drill Bit Sharpener will be on show at Building 86. In seconds bits can be sharpened to the correct tolerances and an accessory to the equipment allows drills down to 3mm to be sharpened. When the required angle is chosen, the user simply clamps the bit in a holder, inserts this into the unit and gives it one or two twists.



Enter 138 ON EXPRESS ENQUIRY CARD

CD (UK)

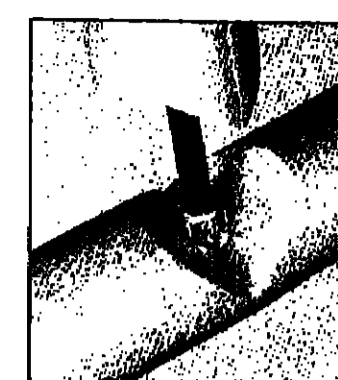
TWO new items will be on display in the CD (UK) stand, both concerned with Corian, the man-made stone manufactured by Du Pont. The first is a new colour — satin grey — which is very much a fashion colour of the moment in kitchens and bathrooms; the second is a new Corian sink and drainer. Suitable for either integrating into a Corian kitchen work top or for inserting into a laminate surface, the new sink and drainer is manufactured in a traditional form.



Enter 140 ON EXPRESS ENQUIRY CARD

Delmar-NMC

THIS company's stand will be devoted to displays covering two product areas — insulation and decoration. The latter will include Artcove coving and ceiling centres, polyurethane reproduction beams and Rustluc simulated brick walling; the former will major in on Climastube pipe insulation. This BDA-certified polyethylene insulation is available in 2m lengths and manufactured to fit pipe sizes from 10mm to 89mm. Its temperature range is from minus 70deg C to plus 100deg C.



Enter 142 ON EXPRESS ENQUIRY CARD

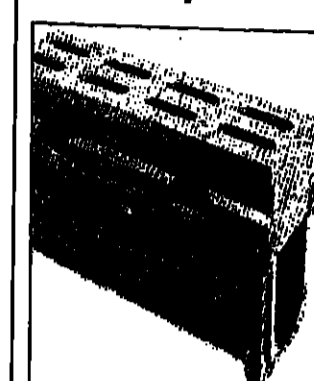
Art Function



LAUNCHING Uno Form kitchens on to the British market, Art Function of Denmark is claiming a delivery period from its Danish factory of approximately four weeks. The system is backed by a full design service and units can be tailored to specific applications, whether in new or refurbishment schemes. Electrical appliances can also be included in the package. Art Function has 15 years' experience in mainland Europe of the Uno Form range.

Enter 139 ON EXPRESS ENQUIRY CARD

Aco Polymer Products



LAUNCHED at Building 86 will be ACO Polymer Products' Q100 Crossdrain, an economic polyester concrete surface water cross drainage system which is intended to prevent ponding on motorways and other roads. This device has no separate grating to chatter or shunt and it is said to be maintenance free and vandalproof. It complies with European Draft Standards pr EN124 with a loading capacity of 900kN, up to 11.5 tonnes wheel loading.

Enter 141 ON EXPRESS ENQUIRY CARD

Status Electronics



EXHIBITING a wide range of audio-visual controlled access systems and accessories, designed to meet the increasing need for security products, Status Electronics will be majoring in on its System 5000. In addition a computer-based proximity access system will be on show, together with (at the other end of the scale) a range of vandal-resistant wood and machine screws.

Enter 143 ON EXPRESS ENQUIRY CARD

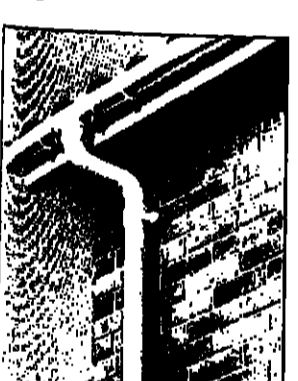
Component Developments

GIVING improved flow, the new generation stainless-steel degreased floor drainage system from Component Developments is 85 per cent open grating area, 10-long jointless runs and an efficiency of flow which makes shallow depths viable. This ultrahygenic, tailor-made system will be on display on the CD stand, together with dozens of other applications of stainless steel in building products.



Enter 144 ON EXPRESS ENQUIRY CARD

Glynwed Foundries



PERMANENCE of cast iron is the message being proclaimed by Glynwed Foundries on its stand. Features will include cast iron rainwater pipes and gutters and the Timesaver cast iron drainage system. Benefits of the material, when compared with plastic and other alternatives, are demonstrated and a video will be shown which deals with the advantages of Timesaver drainage.

Enter 145 ON EXPRESS ENQUIRY CARD

Permutit Water Softeners

EXPANDING the energy saving benefits of water softening to avoid furring up of heating system pipework, Permutit will be at the exhibition showing three single cabinet models in its Series 8 range for light to heavy domestic use. The 8.35 will fit neatly into most kitchen cupboards, the popular 8.32 which is ideal for a family of four and the 8.43 for larger homes. For semi-industrial applications, Permutit recommends its 9.44 TM twin cabinet softener.



Enter 146 ON EXPRESS ENQUIRY CARD

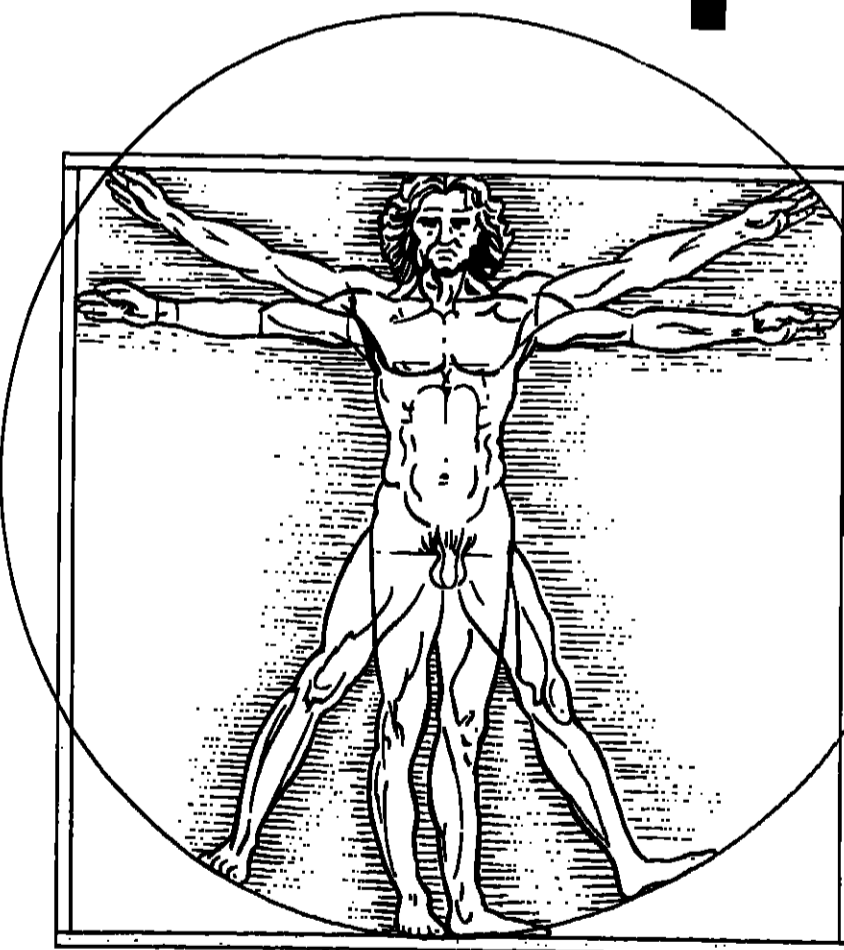
Naylor Bros (Clayware)



THIS company's deserved reputation for innovative products in clayware pipes and fittings will be demonstrated at the show by an exhibition of its recent introductions, including the first 225mm plain-end drainage system (Densleeve), and the first 300mm clay Access/Inspection unit (Denrod). These achievements are now crowned by the new plant for producing the new Super Strength 100mm Densleeve pipes.

Enter 147 ON EXPRESS ENQUIRY CARD

The inspiration behind Koolphen.



In studying the anatomy of man, Da Vinci recognised perfect form.

In producing an insulation with unique properties, we too found a perfect solution. In Koolphen.

For insulating ceilings, walls, floors and partitions — internally or externally — Koolphen slab performs like no other insulation material.

For one, it has the lowest 'K' value of 0.020W/mk, giving it the highest insulation properties. And as it won't burn, smoke emission is negligible (less than 5% was recorded in the BS 5111 test.)

The slimline of all insulation materials, Koolphen can also save you up to 50% in insulation thickness.

So not surprisingly, it makes the ideal core material.

Available in a wide range of densities, with or without a facing, or with a laminate, Koolphen's profile is equally impressive on the most complicated construction. Because it can be made to fit any shape. Next time you're inspired to create the perfect environment, specify Koolphen. The perfect insulation material.



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Tel: 0494 741 616/1/6. Telex: 669867. Fax: (045 74) 2319.
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A Revelation in Insulation

11/15: The Secretary, Institute

Until September 28
West Indian house and home,
exhibition of traditional Caribbean
architecture.
Venue: Commonwealth Institute,
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W8 6NO. Monday-Saturday 10

Until September 30
Working with light, exhibition of stained glass.
Venue: Ibstock Design Centre, 43 Queen's Square, Bristol.

Venue: The Barbican Art Gallery
London EC2.
Cost: Adults £2, children, student
OAP's, disabled and unemployed
£1.
Details: Christopher Senior 01-638
5403 or John Hoole 01-638 4141.

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and costs, conference organised by
the Fire and Materials Centre of
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September 27
Visit to Docklands organised by the
South London Society of
Architects.
Details: Richard Beatty-Pownall,
01-785 9983.

Alternative farming — think buildings, conference on the re-use of redundant farm buildings organised by Architects in Agriculture.
Venue: ADAS Unit, National Agricultural Centre, Stoneleigh, Warwick.
Cost: £15.
Details: Think buildings conference, FBIC, National Agriculture Centre, Stoneleigh, Warwick CV8 2LG.

Trevor Denton Wayland Tunley announce that **Andrew Scott** has become a partner of the practice which will now be known as **Denton, Tunley, Scott**. The office has moved to 2, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844,

A J Smith Associates have moved to
Langtree House, 1240 Evesham
Road, Astwood Bank, Redditch
Worcs. Tel: (0527 89) 3334.

Covell Matthews Scotland
announce that the Edinburgh
office has moved to 6 Manor Place,
Edinburgh EH3 7DD. Tel: 031-226
3366.

Peter Barefoot & Partners announce that Alan Novitzky has become an associate at their London office.

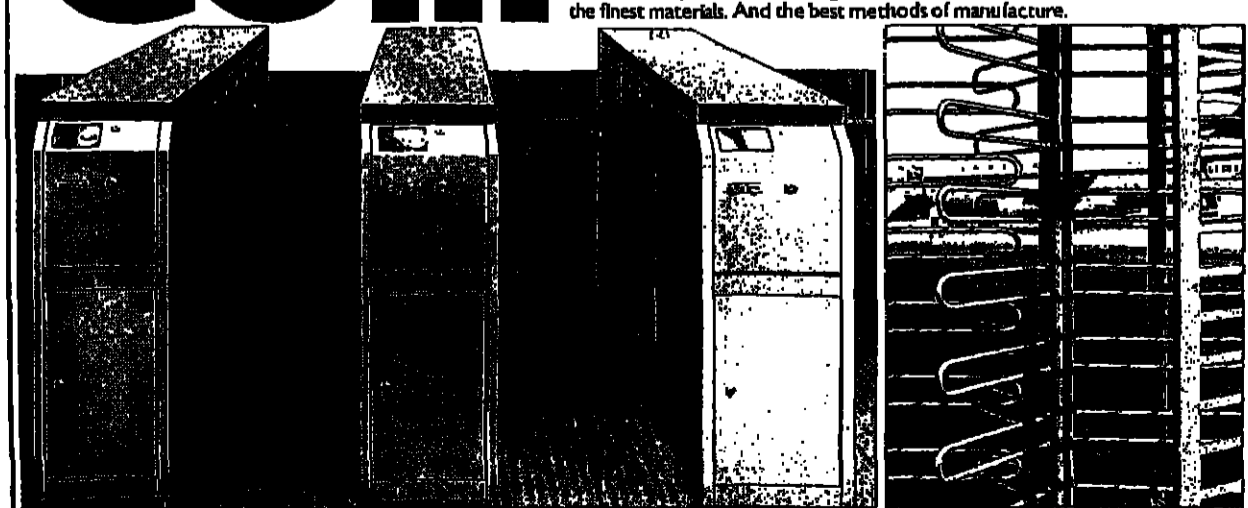
The Winchester office of Purcell
Miller Tritton and Partners has
moved to 14 St Clement Street,
Winchester SO23 9HH. Tel: (0962)
58027.

Building Design is published weekly and sent free of charge to registered architects working in the UK and selected members of allied trades. Subscription rates: one year £30, overseas \$80, single copies 60p. Orders to: Subscription Dept, Morgan Gramplan (Construction Press) Ltd, Morgan Gramplan House, Calderwood St, London SE18 6QH/01 855 7300.

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D S Barnes Building Design Partnership
Sunlight House
Quay Street
MANCHESTER
M80 3JA

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Salary Scale 5/6
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Applications are invited from Clerks of Works (preferably Members of the Institute) to join the Building Design Section of our Property Services Division.

The vacancy presents an opportunity to supervise a varied programme of work covering new construction, alterations and extensions to public buildings, modernisation of Council Housing, adaptations for the disabled, etc.

Candidates must have proven experience of the range of duties normally associated with building project supervision, including mechanical and electrical installation.

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£6,900-£7,713 or £7,920-£8,697
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The Building Design Section, based in Chippenham, seeks an experienced technician to assist their busy team in undertaking a diverse workload. Candidates should be suitably qualified with at least an HNC, HND or equivalent TEC certificate, have a sound knowledge of building construction, contract management and survey techniques and be capable of producing accurate design and working drawings with the minimum of supervision.

Application forms, job descriptions and further details are available from the Personnel Division, North Wiltshire District Council, Monkton Park, Chippenham, Wiltshire or telephone Chippenham 654188 extension 137.

CLOSING DATE for receipt of completed application forms is Friday, 3rd October, 1986.

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London based property company seeks a talented Architect to work on a part-time basis.

This would be an ideal opportunity for a person with experience in the retail and commercial field to start their own practice.

Apply with CV and A4 examples of work to:-

Box No. 5358
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30 Clidenwood Street,
Woolwich, London SE18 6GH.

SENIOR ARCHITECT

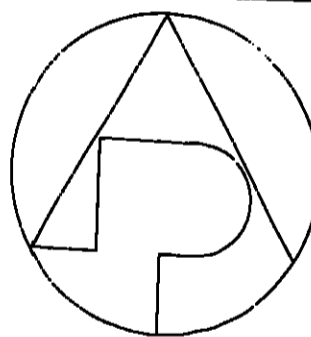
Applications are invited from experienced and enthusiastic architects who have the skills necessary to lead a team of six staff engaged in high quality social sector housing and related projects.

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Application with full C.V. in confidence addressed to:
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Tel: 0793 23231

EXPERIENCED CLERK OF WORKS

required
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Applications to be sent in writing to:
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Queens Chambers, 5 John Dalton Street,
Manchester, M26FT

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School of Three-Dimensional Design
Applications are invited for the post of Course Leader of one of the country's most successful design courses. Applicants should have appropriate academic qualifications and teaching experience and have achieved professional distinction in their field.

Salary £15,510 to £19,314 including London Allowance

The post is available from 1st January 1987.

For an informal discussion, please contact Dr Peter Lloyd Jones, Head of School, on 01-549 6151 Ext 280. Application forms (returnable by 8th October) may be obtained from the Personnel Officer, Panmyn Road, Kingston upon Thames, Surrey, KT1 2EE. Tel 01 549 1388 ext 605

KINGSTON POLYTECHNIC

Senior Architect

£15,867 - £18,333

Architect

£11,754 - £15,159

The Development Control Section of the Building Directorate are seeking architects to liaise with private developers and other architects on a wide range of commercial and industrial projects, from site appraisal and selection, preparation of development briefs, and overall plans and objectives.

Applicants should have a wide experience of design and development and the skill to communicate graphically and verbally with private developers and architects as part of the development co-ordination control procedures.

The Corporation's conditions of service are excellent and offer generous holiday entitlements, free life assurance, a choice of superannuation schemes and a good relocation package.

Detailed applications, quoting Ref: BD/028 (Senior Architect post) or Ref: BD/029 (Architect post), should be sent to the Personnel Manager by no later than 3rd October, 1986.

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with good design capabilities to lead project teams on wide field of new jobs.

to take the responsibility of running several phases of housing refurbishment scheme. Ability to control work on site together with project administration & knowledge of the contract is essential. Applicants should have a background of running jobs on site but also have the ability to prepare working drawings.

to work with our other historic building experts on the conservation of several important buildings.

Fringe benefits and salary by negotiation.
Please write with CV to:-

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LONDON BOROUGH OF HARINGEY TEMPORARY BUILDING DEVELOPMENT OFFICER

£10,668-£11,331 501

The Community Buildings Unit in Haringey manages over 40 Community Centres in the Borough and provides advice on buildings related matters to voluntary organisations. You will assist with a peak in workload. The job will entail both development work on new projects, and advice to groups. You will need a knowledge of building construction, the building process, and experience of working in or with the voluntary sector. You will be used to working in a multi-cultural inner city area.

A qualification in either architectural studies or building surveying would be useful but is not essential.

As women and black and minority ethnic communities are under-represented in this type of work we particularly welcome applications from these groups.

For further information and job application form please contact Veronica Holloway, Staffing Section, Community Services, 35 Station Road, Wood Green N22. Tel: 01-861 3000 ext 3536.

Closing date 8th October 1986

HARINGEY IS AN EQUAL OPPORTUNITY EMPLOYER

Assistant Architect

Scale 4/5/6/501 £7,311 - £11,271 p.a.

Required to be responsible for the design of architectural projects from inception to completion. The Authority has an ongoing programme of new and rehabilitation schemes; current projects include housing, offices and industrial units etc.

There is a need for applicants to be able to display a high level of design ability and experience in detailing and controlling projects from inception to completion.

Applicants should be qualified Architects although consideration will be given to persons who have completed Parts I and II of the Final Examination for RIBA (or equivalent) and are due to take Part III within the next year.

The post carries a Casual Car User Allowance and assistance is available for relocation expenses.

Application forms and further details are available from the Manpower Division, at Allston Street, Boston, Nottingham. Telephone No. 221271 ext. 172.

Closing date Friday 3rd October 1986.

Broxtowe BOROUGH COUNCIL

HARROGATE BOROUGH COUNCIL

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Salary Scale £11604 to £12297 p.a.

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Application forms and further details are available from the Personnel Officer, Council Offices, Crescent Gardens, Harrogate, North Yorkshire, HG1 2SG. Tel. No. (0423) 68954 ext 293.

Closing date for applications: 3rd October, 1986.

DEPARTMENT OF PLANNING AND ARCHITECTURE

ARCHITECT

(Three Posts) Scale 5/6/501 (£7,920-£10,638)
Pay award pending.

Applications are invited for the above career graded posts based in modern office accommodation at Hanley.

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Applicants must be Registered Architects.
Salary on appointment within the above grade will be dependent upon qualifications and experience.

Conditions of service are excellent and include a 37 hour flexible working week, car mileage allowance and facilities for assisted car purchase. Reasonably priced housing is available in attractive rural surroundings within easy travelling distance of the administrative centre. A whole range of financial aids in respect of relocation expenses, etc. is available, full details of which will accompany application forms.

For further information/informal discussion, please contact Mr. S.C. Price, Deputy Director of Planning and Architecture on (0782) 29611 Ext. 2102. Application forms available from the Chief Personnel Officer, Town Hall, Stoke-on-Trent, ST4 1HH or telephone (0782) 48241 Ext. 481.

Closing Date: 3rd October, 1986.

The City Council operates a Union Membership Agreement.

S. W. TITCHENER

Town Clerk and Chief Executive Officer

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City of **STOKE** on Trent

Building Manager

£13,678 - £14,718 (Pay Award Feilding)

DIRECT LABOUR ORGANISATION

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The Building Manager will have responsibility for 118 building trades operatives, working under an incentive bonus scheme, and 7 staff, as well as the efficient management of a joinery workshop, plant and stores and work carried out by the depot based staff.

The Housing Department is seeking an experienced and enthusiastic officer to manage and develop an economic and efficient section. He/she will require a high level of managerial and organisational ability, financial knowledge as well as administrative ability and leadership.

Experience at a senior level in the Building Industry or with a Local Authority Direct Labour Organisation and with managerial experience in maintenance and construction work is desirable.

An appropriate qualification will be necessary, ie, Member of the Chartered Institute of Building, but the right experience with the ability to motivate the workforce in sometimes difficult circumstances is equally important, together with an understanding of the legislation as it affects a Local Authority Direct Labour Organisation.

An essential user car allowance is payable and assistance with relocation expenses and/or temporary housing accommodation will be provided in appropriate cases.

Application form and further details are available from the Senior Administrative Officer, Director of Housing Services Department, Technical Services Division, Carterhatch Depot, Enfield, EN1 4BJ. Telephone 01-865 6668 extension 2356.

Closing date 3.10.86

Please quote reference AS7/578

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Architects and Planning Consultants

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we require

ARCHITECTS

with good design ability and minimum 5 years experience.
Projects large and small, UK and overseas.
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South East Thames Regional Health Authority

Senior Architect

Salary: £10,654 - £13,279

Our Bexhill office provides a full range of Architect services to Region and 15 District Health Authorities from inner London to the coast.

We are looking for an enthusiastic Registered Architect with design skills, imagination and enthusiasm to work on a wide ranging programme of Health Care buildings. You will be expected to make a positive contribution to the development of the office and produce the best possible buildings within the constraints of time and cost.

The position offers an excellent opportunity for people who enjoy a challenge and responsibility and there is the prospect for advancement within the RHO or District HQ.

For further details please contact the Personnel Department, South East Thames Regional Health Authority, Thrift House, Collington Avenue, Bexhill-on-Sea, East Sussex TN39 3NQ. Tel: (0424) 222665, ext. 3147/3145.

Ref: 6160. Closing date: 8th October, 1986

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Work comprises working drawings and detailing on both new-build and refurbishment projects.

Applicant should have at least 3 years experience on large scale commercial buildings and be able to work with a minimum of supervision.

Please reply giving full details of age, experience and salary required to:-

The Personnel Assistant,
Fitzroy Robinson Partnership,
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BOROUGH OF BARROW-IN-FURNESS

ARCHITECTS DEPARTMENT

**Architectural
Assistant**

Up to £9,591 plus benefits
(Pay award pending)

Applications are invited for this post in a small busy Department which has an interesting housing programme, including new buildings both for sale and rent, design-and-build initiatives, and the rehabilitation of older properties. Applicants should have some experience of at least one of these aspects and should have a positive view of public sector work.

Barrow in Furness is a planned Victorian industrial town of 74,000 people, set on the Cumbrian coast, close to the Lake District National Park.

Further information and an application form from the Personnel and Management Services Officer, Town Hall, Duke Street, Barrow in Furness, Cumbria, LA14 2LD (Tel 0228-26600, Ext. 247).

Closing date for applications: Friday, 10th October 1986.



WVA

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NORTH HERTS**

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required by Feeny • Morton • Mullins
at least 3-4 years experience.

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EN2 0BY.

Fairview

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The Technical Department is small and busy and includes Engineering Design and Works as well as Building Regulations and Building Maintenance. We can offer a car leasing scheme and generous relocation package.

Write or telephone for application form to the Personnel Officer, North Dorset District Council, 'Norden', Salisbury Road, Blandford Forum, Dorset DT11 7LL, telephone Blandford 34111, extension 213. Closing date for applications 3rd October 1986.

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Application form and job description from Regional Personnel Officer, Northern Regional Health Authority, Benfield Road, Walkergate, Newcastle upon Tyne NE6 4PY (Telephone 091 2634188 Ext 3112).

Further information available by telephoning Mr Cryan ext 3210.

Closing date: 13 October 1986.

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£11,973-£12,861 PO(D)
(Pay award pending)

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Application forms available from Technical Services Secretary, Sidcup Place, Sidcup, Kent DA14 6BT (01-303 7777 ext. 8348). Closing date 10th October 1986. Please quote ref. 20226.

Bexley London Borough

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Tel: 0903 683500.

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THORPE
PRACTICE**
ARCHITECTURE

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DEPARTMENTS OF ARCHITECTURE AND BUILDING
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01-229 9556/71810

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Architectural Assistant**

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(pay award pending)

Applicants will either have attained RIBA Part I standard or be qualified architectural technicians: have had several years good and varied experience in an architectural office; be capable of producing a high standard of presentation and working drawings and written specifications and have experience of site supervision.

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Application forms may be obtained from the PERSONNEL AND TRAINING OFFICER, PATHFINDER HOUSE, ST. MARY'S STREET, HUNTINGDON, CAMBS., PE18 6TN, telephone Huntingdon (0480) 42181

Closing date: 3RD OCTOBER, 1986.

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DISTRICT COUNCIL**

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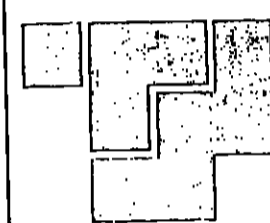
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ARCHITECTS**

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with 2-3 years experience

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This challenging position offers an attractive salary together with a range of benefits you would expect from a progressive Company, including Company car, generous pension and life assurance scheme.

If you feel that you meet our requirements and are seeking a challenging and demanding position, please write enclosing your C.V. or telephone for an application form to:
Mrs V L Howell, Personnel Administrator
Head Office, Granada Motorway Services Ltd
M1 Service Area, Toddington, Nr Dunstable, Beds.

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Growing young practice with varied housing and interiors projects seeks a design centred

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to work in their Beckenham office, on interesting projects especially for the Broadcasting Industry. Applicants should have 3-4 years experience after qualifying and be capable of running projects under overall Partner control. Please write with C.V. to:-
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We are looking for a skilled and enthusiastic person, with a practical approach who would work under guidance on building projects through all stages of design, specification, supervision and pricing. You would work closely with the production team on site. We are looking for people who have either wide design and surveying experience and/or are qualified to intermediate level in architecture or building surveying. Knowledge or awareness of Council's Equal Opportunities policy is essential.

We would welcome applications from black people, ethnic minorities and women who are presently under-represented in the Maintenance Works Unit.

Please quote Ref PM296/BD.

Application forms are available from Recruitment Office, Town Hall, Mare Street, E8 1EA or telephone 01-986 5331 (24 hour answering service) quoting reference.

Closing date: 3rd October.

The Council intends to decentralise its services, therefore the duties, hours of work or location of this post may be subject to change.

HACKNEY COUNCIL
Working for local people

We positively welcome applications from:
black people, disabled people and women where
they are under-represented in particular jobs.

Institute attacks planning reforms

MAJOR government reforms to streamline the planning system have been slammed by the Royal Town Planning Institute which said, "These proposals will result in seriously weakened strategic control."

Environment Secretary Nicholas Ridley outlined the proposals this week at the RTPI summer school in Nottingham.

His main proposal is to replace the present two-tier system of structure and local plans with a single-tier system of development plans drawn up by districts.

He also put forward plans to create rural conservation areas to protect the countryside and for county councils to help in the preparation of district development plans.

He said, "Cutting out structure plans and having a single tier of development plan in all parts of England and Wales will mean that plan making will be simpler and the plans more effective."

But RTPI President George McDonnell said, "The new system of regional guidance and county policy statements will lack the force of statutory endorsement needed to ensure co-ordination of development plans at the district level."

Andrews sets out his policies

RIBA senior vice-president Raymond Andrews has taken up the challenge of the surveying profession — and has also called for more help for small practices.

Speaking to health service architects, Andrews called for a "vigorous commercial promotion."

By BD Reporter

tion policy" and the pursuit of a wider variety of work by the profession.

New areas for exploitation included life-cycle costing, town trusts, energy management and user studies.

His main concerns, an indication of his likely policies if he succeeds to the presidency (outside challenges, for example Rod Hackney, have until October to elect to run) were the development of a political office and more help for small firms.

In a clear statement of how he would like to see institute secretary Patrick Harrison's skills used, he said lobbying at Westminster has now reached

Schools

from page 1

Polytechnic of Central London head Allen Cunningham said: "We do not know whose coming — it's a gamble every year — but this year is a very different situation."

He said the problem had been aggravated by the new Polytechnics Central Admissions Service (PECAS), an attempt by the DES to streamline polytechnic admissions on the same lines as universities by working through one central office.

In reality PECAS has proved slow and inefficient. Students without places, excluding those from NELP and Huddersfield, are still waiting to hear through the PECAS clearing system if they have a place for this year.

Only six of the schools — Leeds, Liverpool, Thames, Brighton, North London and Portsmouth — were in a position to take extra students after the NELP and Huddersfield closures were confirmed.

Department heads and admissions tutors say the announcement came "far too late in the day, leaving many students high and dry."

How intake figures changed

	NAB Board recommendation	NAB Committee recommendation	Sec of State (provisional) allocation
Birmingham	46	42	39
Brighton	36	36	35
Canterbury	30	30	30
Huddersfield	—	30	30
Hull	36	30	35
Kingston	46	42	39
Leeds	40	38	38
Liverpool	40	38	38
North London	40	37	36
South Bank	40	37	36
Thames	40	37	36
NELP	—	—	30
Manchester	36	36	36
Oxford	60	66	62
Plymouth	46	42	39
Portsmouth	40	38	38

Source: Department of Education & Science

The squeeze on places has not been helped by good A-level results. This is thought to be a result of a conscious decision by examiners to take into account the teachers' dispute when marking exam papers.

It has meant that the schools are obliged to offer qualifying students a place, but because admissions go through PECAS

polytechnics are unable to offer has been accepted.

Hadden said the action of PECAS "could come at a worse time for and Huddersfield students."

He warned that cutting on places would mean taking an "alternative" resulting, he said, "in buildings."

Cudat

from page 1

Now it has accepted that local councillors — democratically elected representatives of the community — can also issue the move the author of a guidelines Rod Hackney recommended.

Atwell criticised another of commendations as misleading.

Hackney suggested the Cudat was aimed at the wrong district and should have focused on the derelict dock area, but Atwell said the docks had always been included in the general area under consideration.

● The Cudat could still face a boycott from the Hull School of Architecture students who would be needed to carry out much of the basic work.

Victorian throwbacks

BRITAIN this week took another step back to Victorian values with the approval of a back-to-back housing development in Essex.

Colchester borough planners reluctantly decided they could not oppose the application as DoE guidelines specify that they should not interfere with the internal layout of private housing developments.

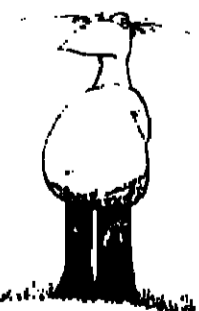
A local company, Commercial Construction, is behind the proposal to build 20, two-storey back-to-back "starter" homes.

Planners believe it will be the first such development this century, as they were made illegal on hygiene grounds in 1895.

Survey finds decay 'will cost billions'

UP to £75 billion needs to be spent on public and private sector housing to halt increasing decay, claims the latest report from local authority associations.

... signing off...



THE PLASTER

The Government is being asked to increase spending on housing by £1.2 billion to £3.7 billion to deal with the problem.

The Case for Local Housing by the associations of District Councils, London Authorities, Metropolitan Authorities and London Boroughs claims that the nations housing stock has decayed to such an extent that £1,500 for every man woman and child needs to be spent to combat the problem.

One of its main findings is that 83 per cent of council homes need repairs costing an average £4,900. The figures for the private sector are reportedly "even worse".

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Telephone: 0473 61111